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MACHINE KNITTING MONTHLY

SEPTEMBER '94
£1.80

● **NINA MIKLIN**
**HER WAISTCOATS ARE
TOPS THIS SEASON**

● **YARNS**
**WHO STOCKS WHAT?
SHOPS AND MAIL ORDER**

● **AUTUMN
SHOW GUIDE**
**FREE PULL-OUT FOR
N.E.C. EXHIBITION**

● **GARTER CARRIAGE**
**FIRST PATTERN IN NEW SERIES
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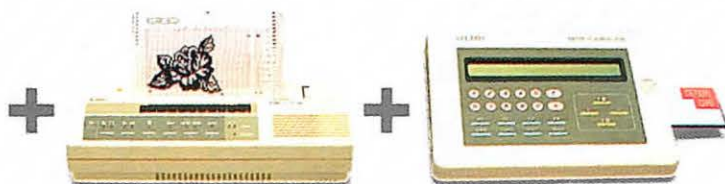
The Silver Modular Electronic Knitting System is based on four easy-to-change and whisper-quiet beds of the highest quality. So you'll be able to set just the right gauge and tension for any yarn - and each gives you a wide range of stitch options at the touch of a single lever. Attachments permit even greater stitch and pattern variety. And as the beds and attachments are each sold separately, you buy only as you need to.

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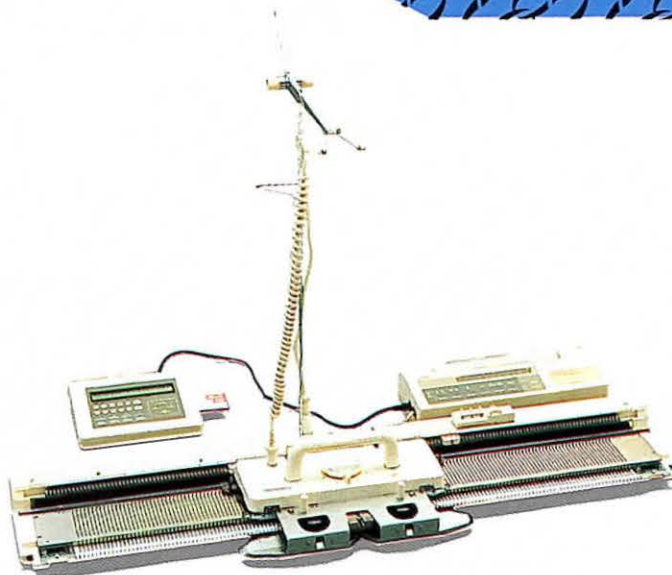
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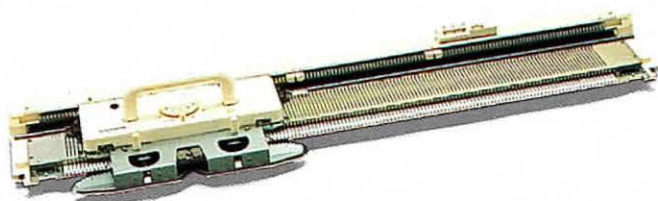
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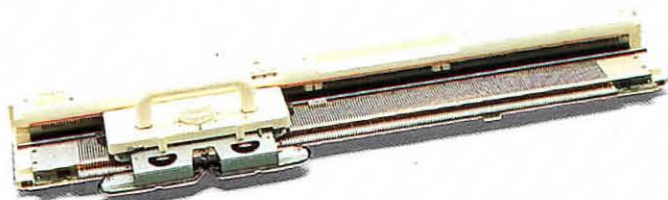
Silver. Putting you in control.



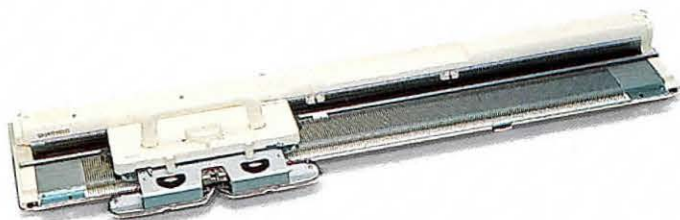
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SK 830 *Fine gauge*
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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers

It is heatwave time as I write this so it is hard to imagine the press and throng and excitement of the big autumn knitting exhibitions, but they begin with a flourish at the end of September when Nationwide Exhibitions launch their first of the season at the N.E.C. in Birmingham. Pull out the Show Guide at the centre of this magazine and take it with you for reference.

Meanwhile we take a look at some of the latest yarns available in 'Spinning a Yarn', page 35, which tells you where to find or how to send for the yarns you need.

Speaking of yarns, Nina Miklin has used her lovely alpaca/wool/kid mohair mix, Bellini, for a jacket and waistcoat pattern that goes to all the fashionable lengths and uses a tuck stitch with a rib effect. This four-in-one design is pattern one on page 11 and Nina is sure to have the garments on her stand at the N.E.C.

I could pick out every pattern this month as 'special' but one I must mention is pattern 7, page 70. This has an intricate design for the Brother garter carriage so there are a lot of pattern cards but the good news is that you can send to designer, Angela Gordon, for a disk (Brother Disk Drive or DesignaKnit) which will do the hard work for you.

My best wishes for a great new season of machine knitting.

Sheila

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DESIGNS



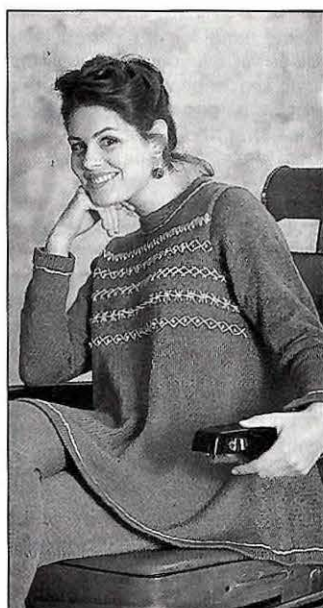
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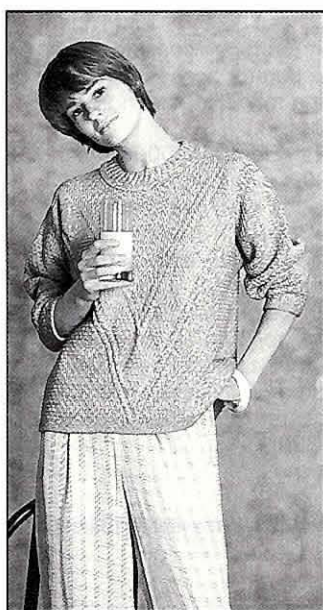
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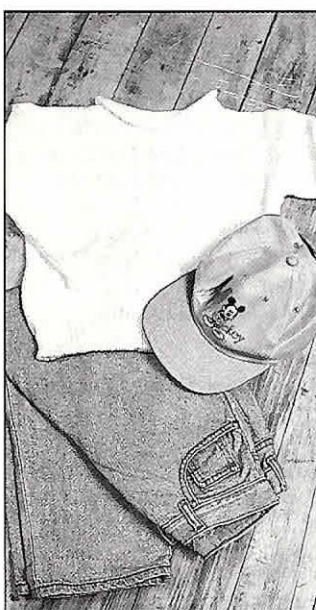
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CENTRE PULL-OUT SUPPLEMENT

Your FREE show guide to the



TICKETS - TRAVEL - TIMES
EXHIBITORS AND WHAT TO SEE

NEWS LINE

KNIT AND SEW

Recycled yarn for knitting is the speciality of Evergreen Recycled Fashions and they now announce 'the yarn story of the season' with two new qualities which have matching fabric, ideally suited to making a skirt to match the jumper you knit – real fashion co-ordination.

This latest innovation is available in two looks – denim and hemp. The denim yarn is 50% recycled jeans denim, 40% recycled wool and 10% other fibres. It comes in dark denim blue and for chunky machine knitting it is available on 1000g cones at £22.98 including p&p. Matching denim fabric comes brushed or unbrushed in a wool-type skirt weight and costs £16.00 per metre (150 cm wide)

including p&p.

The new hemp yarn is a mix of 40% hemp (derived from the Marijuana plant but user-friendly) with recycled cotton (40%), wool (10%) and other fibres (10%). None of the fibres are chemically treated, bleached or dyed, but mixed to give three very fashionable neutral shades, Porridge, Smoke and Harvest. The yarn, for chunky machines, costs £21.66 for a 1000g cone including p&p and the matching fabric is £15.50 per metre (150 cm wide) including p&p.

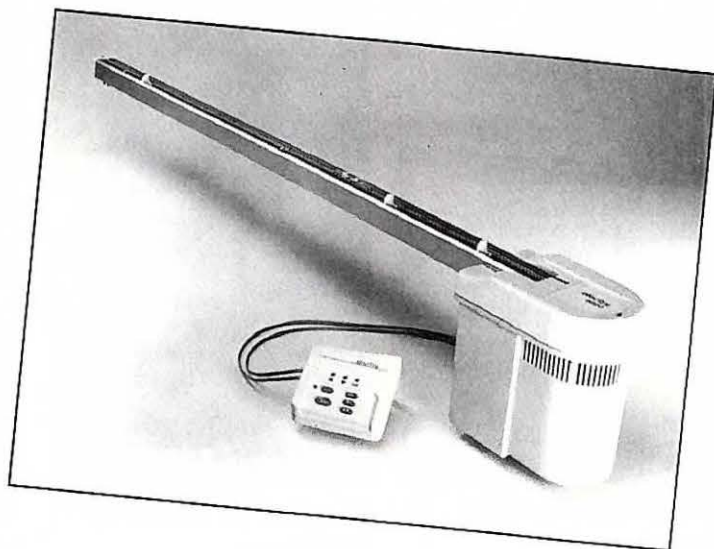
Both yarns are available for hand knitting too and all these products can be ordered direct from Evergreen (Dept AJ) Albert Mills, Bradford Road, Batley Carr, Dewsbury, West Yorkshire WF13 2HE (Tel: 0924 453419/464819).

PREMATURE KNITS

The newest yarn from King Cole is aimed at 'little garments' and two of the four new leaflet designs are very little indeed, starting at size 10 inch chest! The yarn is called Pixie Mix and comes in four delicate mixes – Rainbow, Peppermint, Sherbert and Chrystal plus Snow-white. A double knitting weight, it comes in 100g balls and retails for around £1.79. The new leaflets are for lacy angel

tops accompanied by matinee coat, bonnet, bootees and mittens. Leaflets 2457 and 2459 come in chest sizes 16-22in but leaflets 2456 and 2458 are in chest sizes 10-18in for premature babies.

These leaflets are for hand-knits and should be available at your usual King Cole stockist but if you cannot find them contact King Cole Ltd at Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.



PFÄFF MOTOR DRIVES

The new Electra range from Pfaff is a choice of three new motor drives which together can replace all the existing motors in the company's range of domestic knitting machines. These sophisticated motors will indicate errors, stop automatically and handle a number of colour changes and combinations.

The Electra 4000 is the basic model – quiet, reliable and efficient – and can be upgraded when required by a conversion kit.

The Electra 4080 was

designed specifically for the Duomatic 80 and its intelligent programming console gives the operator access to a fascinating range of knitting possibilities.

The Electra 4600 is for the E6000 and, connecting directly to the machine's computer, it will execute a variety of commands, mostly automatically.

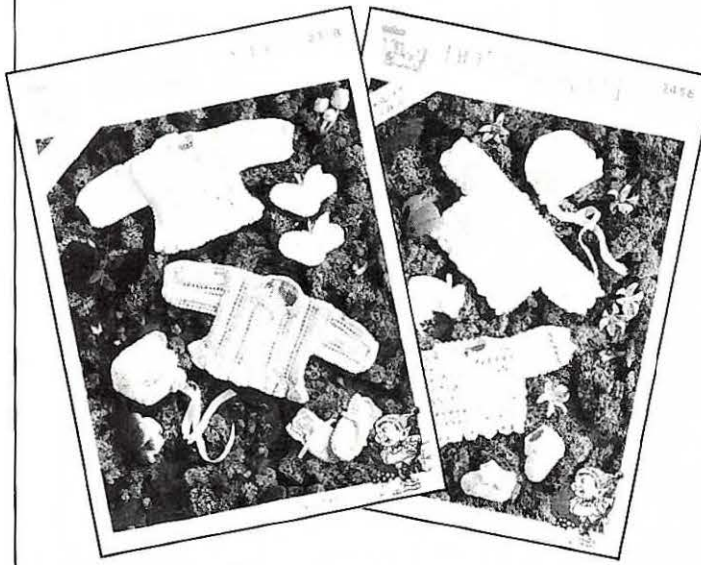
Pfaff dealers will have the new Electra range but if you need to find your nearest stockist, contact Pfaff (Britain) Limited, 91 Coleman Road, Leicester LE5 4LE (Tel: 0533 760330).

GARTER CARRIAGE

The very attractive sweater pattern for the Brother garter carriage which you'll find on page 71 has been designed by Angela Gordon and it comes from her new disk Brother Garter Carriage – Collection Two.

The collection is available in formats for The Brother

FB100 or DesignaKnit. More details and a special offer can be found on page 70 but this collection is just one from Angela's range and if you would like information about the rest, contact her at Angela Gordon Knitwear, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX.



LUCKY TICKET DRAW

If it turns out to be your lucky day you could win a FREE pair of tickets to The 11th National Knitting and Needlecraft Exhibition at the N.E.C. Birmingham. The tickets, worth £5.50 each, are for the first day of the show, Thursday, 29th September, but as they are complimentary, you may use them for any of the four days.

To be in with a chance of winning one of 20 pairs of tickets generously donated by Nationwide Exhibitions (UK) Ltd, organisers of the show, all you have to do is put your

name and address on a postcard or the back of a sealed envelope and send it to: N.E.C. TICKETS, Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

Please ensure your card reaches us by 1st September so that the winners can be sent tickets in good time.

Information about this great exhibition can be found in our supplementary show guide which also gives details of ticket prices and how to save by ordering in advance.

BEAD LOOM

A new bead loom enables users to work designs up to six inches wide, allowing work on many of the American Indian designs. Originally needles used for beadwork were fashioned from bone but now a beading needle has been specifically designed for the purpose – a long, slender needle which slips easily through the tiny holes in the beads. For further information, contact Fred Aldous Limited, PO Box 135, Lever Street, Manchester M60 1UX (Tel: 061-236 2477). A catalogue which contains other craft items is available.

sides with a zip fastener opening, while in Paris, sporran-style knitted bags were seen on the catwalk in the Anna Sui collection. In America, two enterprising ladies are knitting sweaters from dog hair and have even written a book about it! It's being termed as 'Sweaters from Setters!'. Another quick-knit we've noticed, this time from Australia, is a knitted hat for tiny tots – just two straight knit pieces in bright stripes, sewn down the sides and across the top, with two matching pom-poms, one on each corner.

HABERDASHERY

In some areas it is often quite difficult to find a good range of haberdashery so the new mail order catalogue from Elsie's Wools is sure to be good news to anyone who knits or sews. There are some great special offers too and the possibility of groups, such as your club, saving on bulk orders.

The catalogue contains 54 pages closely packed with cur-

SHAGGY-DOG STORY

Round-and-about we have come across some amusing, interesting and innovative knitwear ideas. Knitted handbags of all shapes and sizes are the 'in' thing: we saw one large square shoulder bag made of two rectangular pieces stitched down the

Wahoo!

Its Now Available.

Many of you will have learnt to knit with the help of "Progressive Knitting" Volumes 1 and 2. Now you can continue to learn more advanced Techniques because Volume 3 is
AVAILABLE FROM LOCAL STOCKISTS NOW !

Little Rascals 1-5

Kids Stuff, Kids Stuff and more Kids Stuff. Each volume includes a selection of popular motifs enough to satisfy the most demanding Little Rascal !!



DISKS



Disks are available for Little Rascals and the Jacquard books. PPD, D/KNIT, SYS-90 + PCX Formats available.

Jacquard 1-3

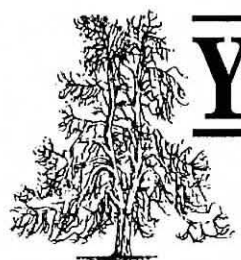
If you want to knit Jacquard then these books are for you. Vol 1 will introduce you to this popular technique and Vol 2 + 3 explain some of the more intricate variations. Each book contains garment patterns and full explanations of all techniques used.

Prices – Books £3.95 Disks £5.95
Ask for these books at your local stockist.

Or send your order to us:-
(MK) Publishing 55 Hamlet Court Rd
Westcliff On Sea Essex SS0 7EY
Tel (0702) 348878

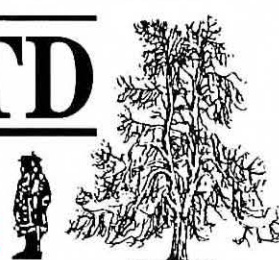
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illustrated and with colourful
charts, there are patterns for
both hand and machine knits,
with information on intricate
details and finishing touches.

For the many knitters who
use their sewing machine as a
necessary adjunct, Batsford
have published 'The A-z of
the Sewing Machine' written
by Maxine Henry as a paper-
back at just £12.99 (ISBN 0-
7134-7324-X). This book brims
over with decorative ideas and
handy tips and has a simple
format and visual instructions
which will enable you to learn
new techniques in the world
of braids, hems, lace, patch-
work and much more.

Melinda Coss is well-
known as a leading needle-
work and knitwear specialist
and in her new book 'The
Cross Stitch House' she has
created over 60 exciting new
cross stitch designs based
around different rooms in the
house. The book, published by
Anaya, costs £17.99 (ISBN T-
85470-173-8) and is lavishly
illustrated. It also has clear
stitch-by-stitch colour charts
which would make it easy to
transfer these designs on to
knitwear. Particularly delight-
ful as designs delight are the
nursery ideas, which could be
used to create wonderful chil-
dren's knits.

Something rather different
is the 'Everything You Ever
Wanted to Know about
Fabric Painting Book', writ-
ten by Jill Kennedy and Jane
Varrall and published by Bats-
ford in hardback at £17.99
(ISBN 0-7134-7157-3). Many
different ways of applying
colour to fabric are explored,
with such techniques as paint-
ing direct, resist-crayons and
pens, spraying, stencilling,
printing finishes and marbling.
Like most of the current craft
books, it is beautifully illustrat-
ed with photographs and
colour sketches which are
really simple to follow.

For yet another dimension
for knitters, 'Bead Embroi-
dery' by Valerie Campbell-
Harding and Pamela Watts
explores both traditional and
new ways of applying beads
to fabrics and yarns. 'Beads'
say the authors, 'add texture,
colour and beauty to a piece of
work' – and, of course, the
variety of beads available is
enormous. This is another
book from the Batsford stable,
costing £17.99 in hardback
(ISBN 07134-7153-0).

Lastly, I would like to sug-
gest another rather beautiful
cross stitch book with lovely

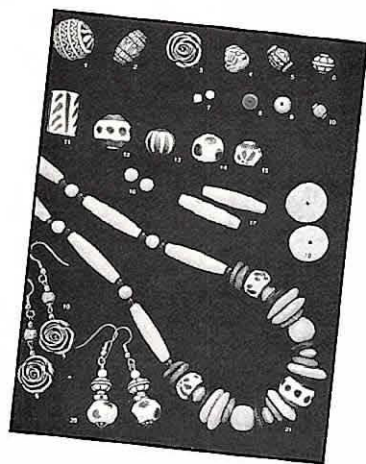
NEW BOOKS

Strongly recommended 'to
buy or borrow' is the very
delightful 'The Picture Knit-
ting Book' by Rosalie Lane,
published by David & Charles
at £13.99 (ISBN 0-7153-0136-
5). Experienced or novice,
hand or machine knitter, this is
the 'must' book if you want to
create unique and highly origi-
nal picture-knits. Beautifully



ideas, skilfully interpreted and with those useful colour charts which make the book of especial interest to knitters. 'Holiday Memories' – in cross stitch and needlepoint – is written and compiled by Chris Timms and has 50 designs inspired by childhood. The book includes such evocative subjects as 'Christmas Memories', 'Seaside Memories', 'Floral Memories' and 'Farm Holiday Memories' among others – a delightful book to treasure, published by Collins & Brown at £16.99 (ISBN 1-85585-153-9).

These are books to delight in, browse over and to return to time and again.



MAIL ORDER BEADS

The latest catalogue from the Rocking Rabbit Trading Company is a delight to the eye and a challenge to the imagination. The company sells beads from all over the world, made of materials such as glass and metal, wood and ceramic, in wonderful colours, shapes and finishes.

Each one is shown full size and in colour and some are used together to make earrings or necklaces so tempting, that one can't wait to have a go at designing one's own jewellery. All the bits and pieces needed such as clasps and earring wires (known collectively as 'Findings') are also available.

If you have any interest in beads, for any craft, this range is a must and the colour catalogue can be ordered for £1.50 plus two first class stamps from: The Rocking Rabbit Trading Company, Market Street, Newmarket, Suffolk CB8 8EE (Tel: 0638 662237).

AUTUMN COLOURS

The International Wool Secretariat has issued a round-up of the autumn/winter knitwear colours as follows:

Timeless – A classic range of neutral colours to be used in a contemporary way with cool greys and blues, deep chocolates and wines.

Veiled – Diffused shades of the cold outdoors. Cool greys and blues balanced by soft earthy tones giving a feeling of warmth and luxury.

Weathered – The spirit of the country. The greens and blues continue, now merging into a darker theme, important for melanges and marls, used tonally or contrasted with other groups.

Voluptuous – Chocolate to mocha and antique reds at the heart of the season's range. Browns are here and reds continue to dominate. A strong rich message worked tonally, or in bi- or tri-colour contrasts.

Vigorous – Vivid decorative colours for bright mixes and a strong knitwear colour statement – bright but not too shocking, colours to animate subdued combinations.

Add an extra tip for autumn/winter, it's going to be a 'mood indigo' with all shades of blue – so look out for recycled denim from Evergreen.

The other colour story is a pale one with a continuing 'rage for beige' – so watch for all the neutral tones. Typical of what will also be worn is our illustration from the Xtend catalogue, a big cable knit sweater in denim blue. For further information on the Xtend range which includes knitwear, you can contact them at Xtend, Admail 375, Leicester LE1 9AD (Tel: 0539 432333).



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Dominic House, Seaton Rd, Highcliffe, Dorset BH23 5HW
Tel: 0425 272711 Fax: 0425 279369

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A



Nina Miklin

1 WAISTCOATS AND JACKET

YARN

Nina Miklin Bellini.

A = Long waistcoat 300 [350, 350]g cone in Col 84.

B = Medium length waistcoat 200 [250, 250]g cone in Col 29.

C = Jacket 350 [350, 400]g cone in Col 86.

D = Short waistcoat 150 [200, 200]g cone in Col 115.

The fibre content of Bellini is 45% Alpaca, 38% Pure New Wool, 10% Kid Mohair and 7% PAM. For further information about this yarn, please write to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

SIZES

Small [medium, large].

MACHINES

Standard gauge machines with pattern facility and ribber for welts, cuffs and trimmings.

MAIN TENSION

Tuck stitch pattern: approximately tension 3 on Brother 910.
10 cm square = 26 stitches and 74 rows after steam pressing.

NOTE

All garments are knitted in tuck stitch.
The stocking stitch side was used as right side.

WELTS AND CUFFS

Arrange the required Ns on both beds for full needle rib. Hang on yarn Tension 0/0. Knit the 3 circular rows T 0/0 and 8 rows MT-1/MT-1, transfer stitches to main bed. Set RC at 000.

INSIDE POCKET FOR JACKETS (KNIT 2)

E-wrap cast on over 42 sts, knit in st st 54 rows at MT+4. Knit a few rows with WY and release from machine.

BACKS

A - LONG WAISTCOAT

Arrange over 104 [116, 132] Ns for full needle rib and knit welt. Set RC at 000. Knit to RC 320 [330, 340] and cast on 6 sts at both edges of knitting. Set RC at 000. (* 1) Knit to RC 330 [342, 354] and shape armholes at both sides of the knitting.

SHAPE ARMHOLE

(* 2) Cast off 2 sts. Knit 2 rows and cast off 2 sts 2 [2, 3] times. Knit 2 rows and cast off 1 st 1 [2, 3] times. Knit 4 rows and cast off 1 st 5 [7, 9] times. Knit 6 rows and cast off 1 st four times. RC 380 [402, 426]. (** 2). Knit 7 rows and cast off 1 st twice. RC 394 [416, 440]. Cont to RC 499 [519, 539] and shape back neck.

BACK NECK SHAPING

Put all sts at right and 6 sts at left of 0 on hold and knit 2 rows. Put 5 sts on hold and knit 2 rows. Put 2 sts on hold and knit 2 rows twice. Put 1 st on hold and knit 2 rows six times whilst shaping the shoulders from RC 505 [525, 545].

SHOULDER SHAPING

Cast off 2 sts every alt row seven times in total (** 3). At RC 519 [539, 559], cast off remaining 4 [7, 10] sts. Reset to RC 499 [519, 539] and knit right side of back neck and shape right shoulder as for left. At RC 519 [539, 559], knit one loose row over all 42 back neck sts on hold and cast off (** 4).

ders as for back. At RC 520 [540, 560], cast off remaining 4 [7, 10] sts.

B - MEDIUM LENGTH WAISTCOAT

Arrange over 56 [62, 70] Ns for full needle rib. Knit welt. Set RC at 000. Knit 40 rows and dec 1 st at left side of knitting five times in total. RC 200. From RC 220, cont to dec at left side of knitting 1 st every 21 [22, 23] rows, 14 times in total, whilst shaping the armhole at right side of knitting from RC 330 [342, 354] and shoulders from RC 506 [526, 546] as for back.

C - JACKET

Arrange over 60 [66, 74] Ns for full needle rib. Knit welt. Set RC at 000. Knit 106 rows and work pocket: Count 13 sts from left side of knitting and place the next 42 sts on to WY and release from machine. Replace the 42 sts of the pocket lining with purl side facing over these 42 Ns. Cont knitting to RC 330 [342, 354] and shape armhole as for back. From RC 350 [365, 380], shape front neckline at left side of knitting, dec 1 st every 7th row 23 times in total, whilst shaping shoulder from RC 506 [526, 546] as for back. At RC 520 [540, 560], cast off remaining 6 [9, 12] shoulder sts.

D - SHORT WAISTCOAT

E-wrap cast on over 44 [52, 58] Ns. Set RC at 000. Carriage is at left. Knit 1 row. Put 11 Ns at left side of knitting on hold and knit 2 rows. Release 3 Ns from hold and knit 2 rows. Release 2 Ns from hold and knit 2 rows three times. Release 1 N from hold and knit 2 rows. Release remaining N from hold, knit 4 rows and inc 1 st at left side of knitting, RC 17, whilst dec at right side of knitting 1 st at RC 15, 30 and 45. Knit to RC 87 [97, 107] and inc 1 st. Knit 12 rows and inc 1

B - MEDIUM LENGTH WAISTCOAT

Arrange over 116 [128, 144] Ns for full needle rib. Knit welt. Set RC at 000. Knit as for A from (* 1) to (** 4).

C - JACKET

Arrange over 116 [128, 144] Ns for full needle rib. Knit welt. Set RC at 000. Knit to RC 330 [342, 354]. Shape armhole as for A from (* 2) to (** 2). RC 380 [402, 426]. Cont to RC 499 [519, 539] and shape back neck and shoulder as for A to (** 3). At RC 519 [539, 559], cast off remaining 6 [9, 12] sts. Repeat back neck and shoulder shaping on right side.

D - SHORT WAISTCOAT

Arrange over 116 [128, 144] Ns for full needle rib. Knit welt. Set RC at 000. Knit 15 rows and dec 1 st three times in total. RC 45. Knit to RC 87 [97, 107]. Inc 1 st. Knit 12 rows and inc 1 st twice. Knit to RC 123 [133, 143]. Set RC at 330 [342, 354] and shape armhole as for A to RC 394 [416, 440]. Knit 7 rows and dec 1 st twice. RC 408 [430, 454]. Knit to RC 499 [519, 539].

SHAPE BACK NECK

Put all sts at right and 6 sts at left of 0 on hold and knit 2 rows. Put 5 sts on hold and knit 2 rows. Put 3 sts on hold and knit 2 rows twice. Put 1 st on hold and knit 2 rows six times whilst shaping the shoulders from RC 505 [525, 245]:- Cast off 2 sts and knit 2 rows four times. Cast off 1 [2, 2] sts and knit 2 rows three times. At RC 519 [539, 559], cast off remaining 4 [4, 7] sts. Repeat back neck shaping and shoulder shaping at right of 0. Knit one loose row over all 46 back neck sts and cast off.

RIGHT FRONTS

A - LONG WAISTCOAT

Arrange over 50 [56, 64] Ns for full needle rib. Knit welt. Set RC at 000. Knit to RC 320 [330, 340] and cast on 6 sts at right side of knitting. Reset to RC 000. Knit to RC 330 [342, 354] and shape armhole at right side of knitting as for back whilst shaping the front neck at left side of knitting from RC 350 [365, 380]:- dec 1 st every 9th row 19 times. From RC 506 [526, 546], shape shoul-

B

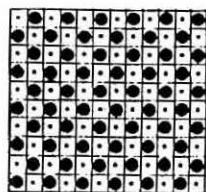
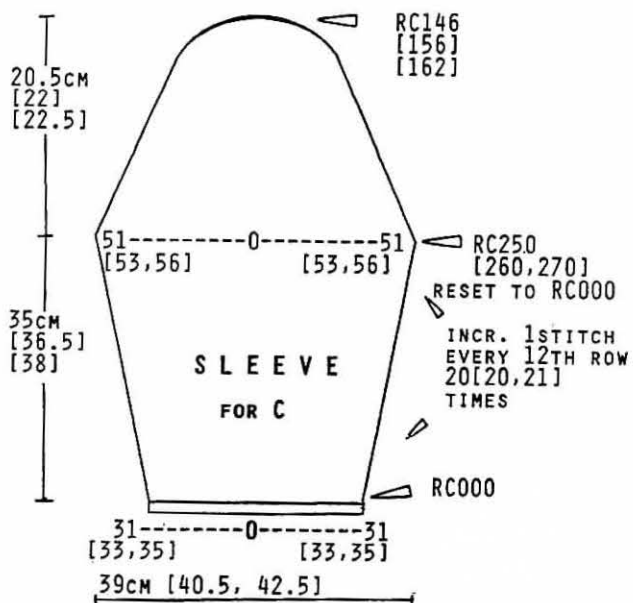
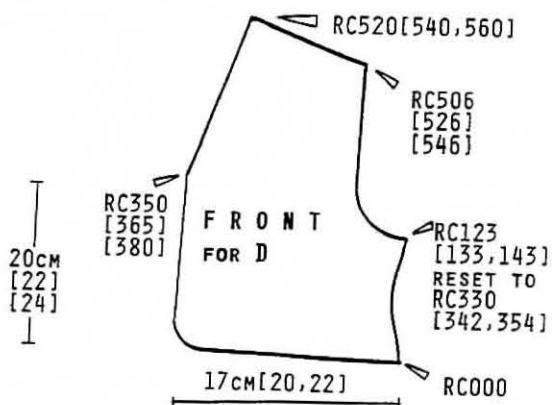
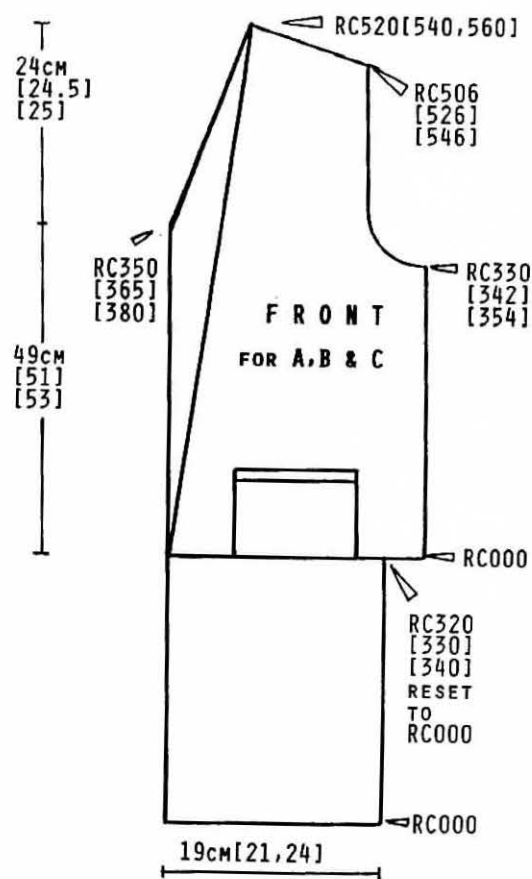
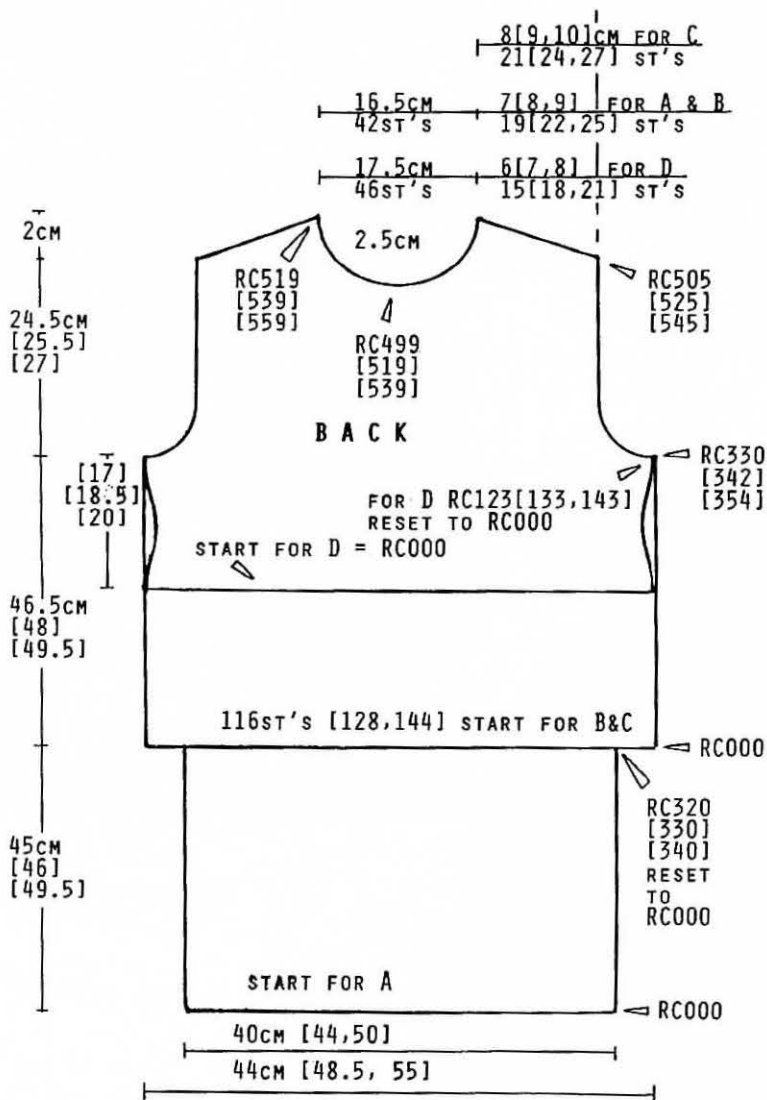


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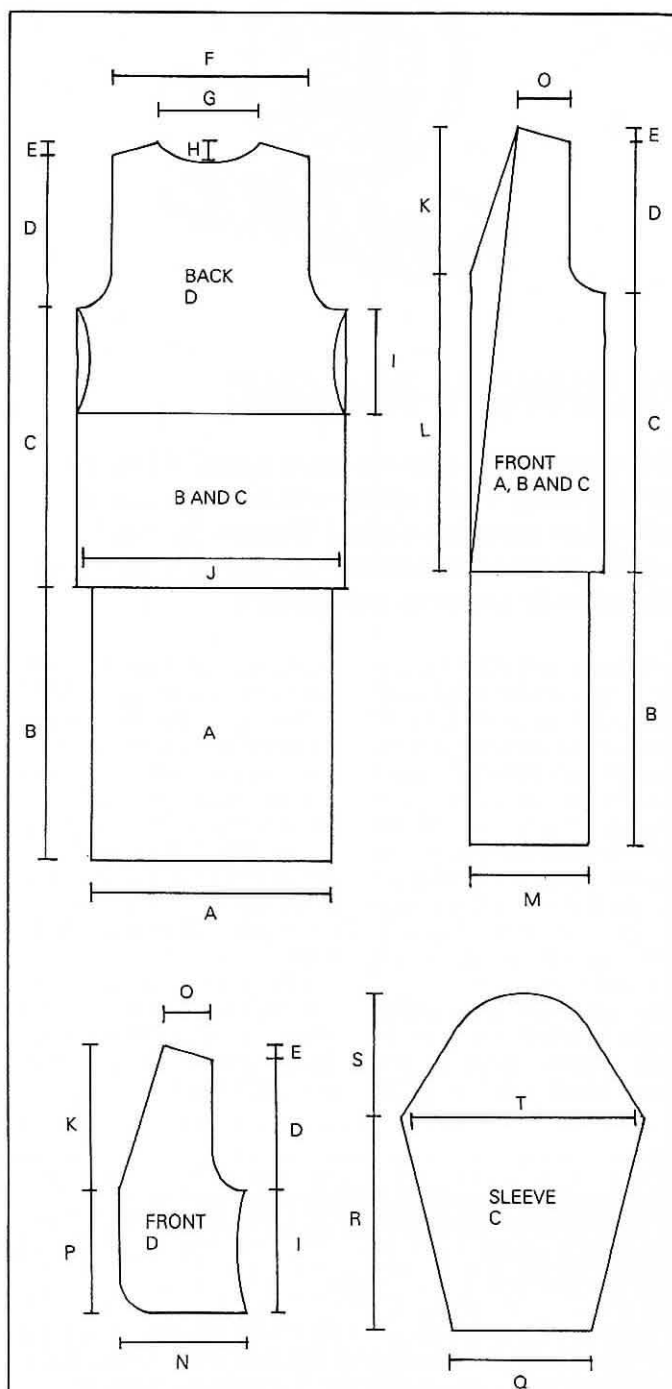


D





PUNCHCARD



A = 40 [44, 50] cm
B = 45 [46, 49.5] cm
C = 46.6 [48, 49.5] cm
D = 24.5 [25.5, 27] cm
E = 2 cm
F = VERSION A AND B 30.5 [32.5, 34.5] cm
VERSION C 32.5 [34.5, 36.5] cm
VERSION D 29.5 [31.5, 33.5] cm
G = VERSION A, B AND C 16.5 cm
VERSION D = 17.5 cm
H = 2.5 cm
I = 17 [18.5, 20] cm
J = 44 [48.5, 55] cm
K = 24 [24.5, 25] cm
L = 49 [51, 53] cm
M = 19 [21, 24] cm
N = 17 [20, 22] cm
O = VERSION A AND B 7 [8, 9] cm
VERSION C 8 [9, 10] cm
VERSION D 6 [7, 8] cm
P = 20 [22, 24] cm
Q = 23 [25, 26] cm
R = 35 [36.5, 38] cm
S = 20.5 [22, 22.5] cm
T = 39 [40.5, 42.5] cm

st twice. At RC 123 [133, 143], reset to RC 330 [342, 354] and shape armhole and shoulder as for back whilst shaping the front neck at left side of knitting from RC 350 [365, 354]: Dec 1 st every 16 [16, 19] rows 10 [10, 9] times. At RC 520 [540, 560], cast off remaining 6 [9, 12] shoulder sts.

LEFT FRONTS

Knit as for right fronts but read right for left and left for right.

SLEEVE FOR JACKET

Arrange over 62 [66, 35] Ns for full needle rib. Knit cuff. Set RC at 000. Knit as per diagram to RC 250 [260, 270] and reset to RC 000. Shape top of sleeve at both sides of knitting: Cast off 2 [2, 3] sts. Knit 2 rows, cast off 2 sts. Knit 2 rows, cast off 1 [1, 2] sts. Knit 2 rows, cast off 1 st twice. Knit 4 rows, cast off 1 st nine times. Knit 6 rows, cast off 1 st 12 [13, 14] times. Knit 4 rows, cast off 1 st 2 [3, 3] times. Knit 2 rows, cast off 1 st six times. Knit 2 rows, cast off 2 sts three times. Knit 2 rows, cast off 3 sts. Knit 2 rows and cast off remaining 12 [10, 12] sts.

TOP OF POCKET TRIMMING

Arrange over 42 Ns for full needle rib. Knit trimming as for welts and cuffs. After transferring the sts from ribber to main bed, place the 42 pocket sts of the front which are on WY on top of those sts, with the reverse side of the garment facing. Knit one loose row. Cast off. Slip st the pocket lining to the inside of the garment.

FRONT AND SLEEVE BANDS AND TRIMMINGS

All bands for A, B and C are knitted in full needle rib. The bands for D are knitted in 2x1 rib.

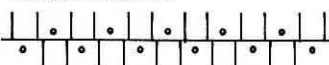
FULL NEEDLE RIB TRIMMINGS

Arrange over 8 Ns on main bed and 8 Ns on ribber for full needle rib. * Knit selvedge at T 0/0. Knit the required rows in MT-1••/MT-1••. Transfer sts to main bed. Cast off **.

2x1 RIB TRIMMINGS

Arrange Ns on main bed and ribber as shown here and knit as for full needle rib trimmings from * to **.

NEEDLE DIAGRAM



HALF BACK NECK AND FRONT BANDS (KNIT 2)

For A, knit 613 [633, 653]
rows. Optional – Incorporate 5
buttonholes, over 6 rows
each, for right band at
RC 165, 236, 307, 378 and 499
for small
RC 182, 253, 324, 395 and 466
for medium
RC 199, 270, 341, 412 and 483
for large.

For B and C, knit 399 [413, 426] rows. For right jacket band, incorporate 4 [5, 5] buttonholes over 6 rows each at RC 008 and at RC 082, 156 and 230 for small RC 068, 128, 188 and 248 for medium RC 070, 132, 194 and 256 for large.

For D, knit 982 [1078, 1174] rows. The band is attached by starting from centre back along half back, right front opening, lower right front and back, lower left front, left front opening and half back.

SLEEVE BANDS FOR
A, B AND D

Knit selvedge. Set RC at 000. Knit 2 rows. * Put 2 Ns on main bed and ribber on hold and knit 2 rows four times in total. Put 2 Ns on hold on main bed and knit 2 rows ***. Put all Ns back in working position. Knit to RC 246 [256, 266] and rep from * to *** above. Knit 2 rows all Ns. Transfer sts to main bed. Cast off. RC 258 [268, 278].

SIDE SEAM TRIMMINGS FOR A (KNIT 4)

Knit 221 [228, 234] rows.

MAKING UP

Steam iron all parts. Join shoulder seam. For A, B and C, join front bands and attach to back neck and front opening of garment. Join sleeve bands and attach to armhole. For A, sew trimmings to side seam opening. Put in jacket sleeves.

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Both events will be held at the rejuvenated and extended Knitting Centre at Clevedon Craft Centre. Amongst the guest lecturers will be Sally Hall (from America), Pat Cook and Carl Boyd, all highly respected and talented designers/knitters.

Not a weekend for the fainthearted!

For further information please contact

Caffle Crafts Knitting Centre

D5



Freebie

FASHION MAGIC

This month we have a very special Freebie for creating really decorative knitwear. A very new process called 'Press & Peel Foiling' creates beautiful, metallic designs effortlessly on your garments.

The beauty of this technique is that it requires no heat application so it is suitable for all knitwear including acrylics and it has exceptional stretch qualities. You can create your own designs or use one of the many available templates. The product comes in ten different metallic colours and can also be used on hats, shoes, T-shirts, denim, paper – and more besides.

By courtesy of Fashion Magic Limited, we have 15 FREE starter packs to give away. These retail at £5.99

each or, bought separately, the contents would cost £7.25 without the patterns. To enter our draw, send a postcard with your name address marked 'Fashion Magic' and address it to *Machine Knitting Monthly*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW to arrive on or before September 30th, 1994.

(For more information on this product, contact Fashion Magic at 105-107 Clarence Road, London E5 8EE (Tel: 081-444 1992).)



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D4

APRIL COMPETITION RESULT

It was our eighth birthday in April so we celebrated with a very special competition to win a fabulous Silver Reed SK890 – that's the electronic chunky machine and it came complete with an EC1 Pattern Controller – a total package worth over £900!

The competition was a bit of a spoof, the month being April, so it was not too difficult to send in a card full of 'C's', the answer to all the questions. Therefore you can imagine how many entries poured in and it was pure chance who had sent in the winning card, so it was a very lucky day for Mrs Obern of Middlesbrough when we picked hers. Mrs Obern was 'thrilled to bits' to get the news. She uses a Knitmaster 326 and borrows a chunky from her Club when she needs one so the prize is exactly what she wanted. We are delighted for her and pleased that the prize could not have gone to a better home.

We went on to draw eight more cards from the pile to find the winners of eight annual subscriptions to MKM plus a binder to keep the twelve copies together. These are those other readers who were also having a lucky day: Mrs J. Beach, Sevenoaks, Kent; Mrs J. Donaghue, Ewell, Surrey; Mrs C. Marr, Alloway, Ayr; Mrs S. McClelland, Ellesmere Port, South Wirral; Mrs A. Newman, Penkridge, Stafford; Ms J. H. Randle, Baldock, Hertfordshire; Miss P. A. Relf, Rochdale, Lancashire and Mrs G. M. Tromans, Taunton, Somerset.

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BY *Nina A. Miklin*



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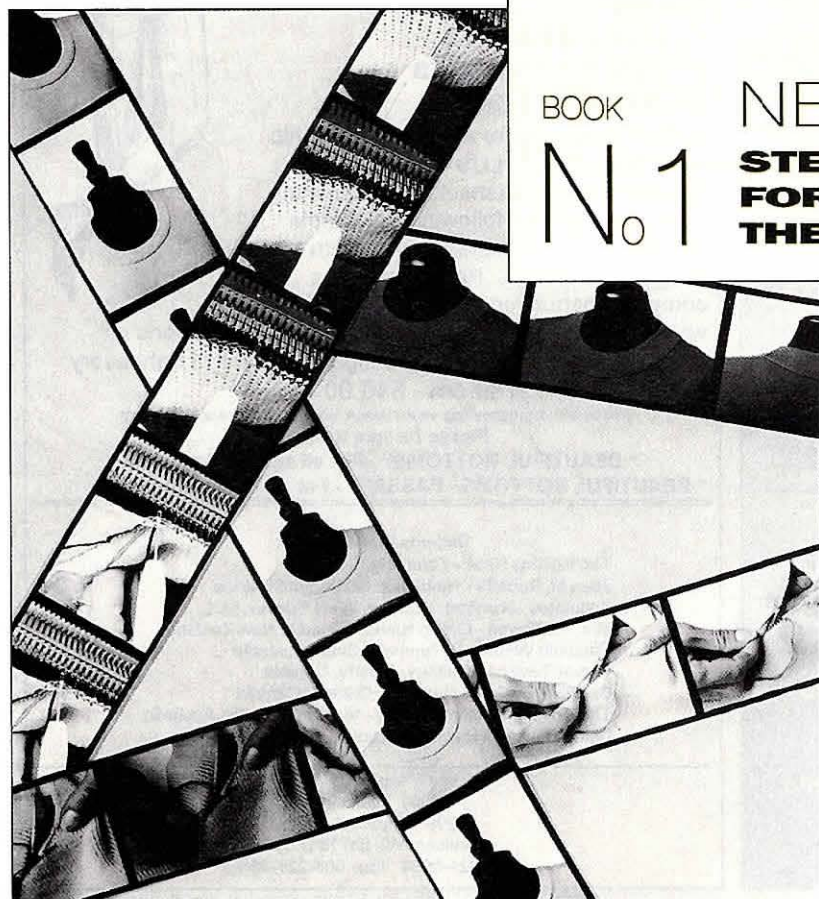
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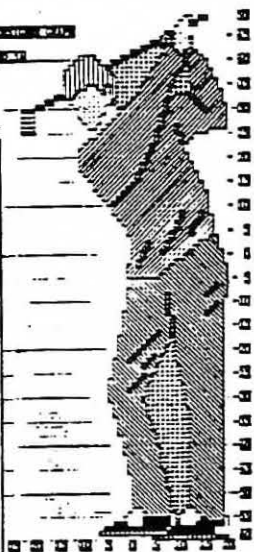
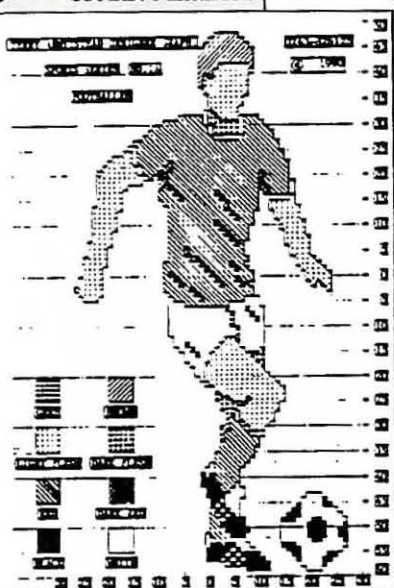
Knit To Finish is an A4-size paperback in black and white with colour cover.



Terry Armitstead

DESIGNS

Creative Intarsia

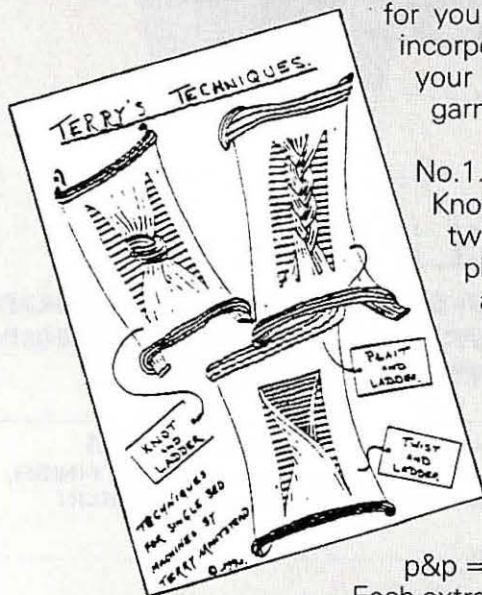


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18110

CREATIVE INTARSIA

LES CARREAUX DE BOUSBECQUES

Since I was getting closer to that certain birthday which 'life' is supposed to begin at, I decided that the only way to induce this new beginning was to do something positive about it. So I decided to spend it visiting friends in France and Belgium for a few days.

Terry Armitstead

"BEAUTIFUL BOTTOMS"

By Ricki Mundstock

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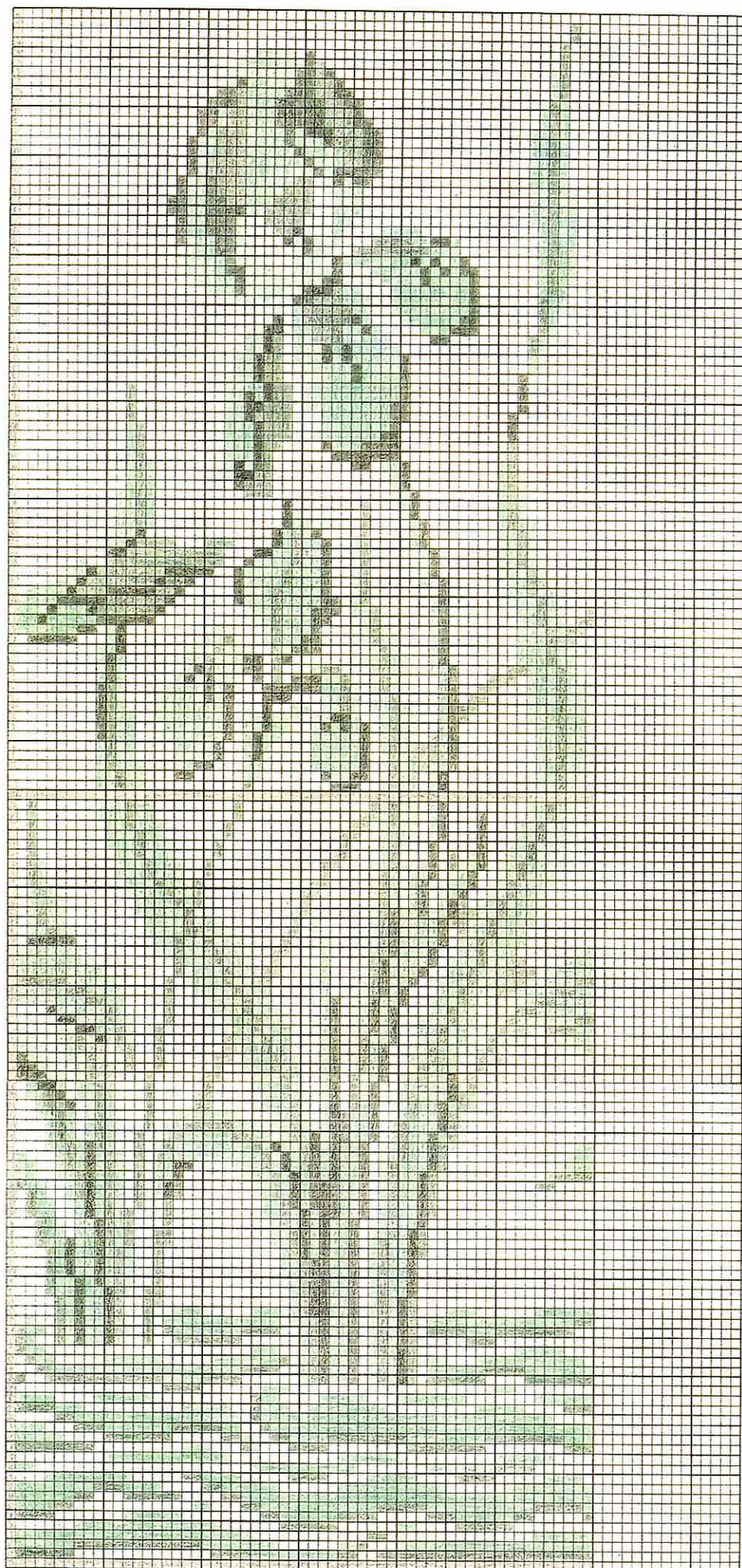
My French friends have fairly recently moved, so I hadn't seen this new house before. It is in a side street of a small village and from the outside looks like many another large house in villages across France, fronting directly on to the pavement, but, when you step through the front door, you enter into a world of French 'style' – a clever blend of preserving the old, yet sometimes juxtaposing it with the very modern, so that the old attains a 'work of art' status. Although the house was built in the early 1920s, being in a rural village it is in the Art Nouveau – Belle Epoque style, rather than in the then new Art Deco – Modernist style.

There are many things in the house to inspire designs, but the one which I really fell in love with was a small corridor between the huge, old-style entrance hall and the small, ultra-modern kitchen.

This corridor is lined from floor to ceiling with beautiful, original Art Nouveau tiles. The first metre up from the floor is in thick, octagonal block-tiles with chamfered (grooved) edges. Next, there is a band of plain, dark, green-blue tiles followed by a border of the most superb irises. The rest of the wall is in plain tiles, finishing at the top with a different border of ribbon-like iris leaves and flower-heads and then, finally, another plain, dark green-blue border. The irises are in shades of green-blue on a white background which has mellowed with age to a beautiful 'vellum' colour, with the glaze 'crackled'.

The pattern which this inspired can be used as a single motif of two tiles vertically or can be joined horizontally to form a border. I have made the design to look like tiles, but if you prefer, you could leave out the grey 'grout' lines and just fill in the spaces.

In subsequent issues I will be showing you other designs from France and Belgium gathered on my journey. So, with my thanks to the Coeuriot family, I hope you will get as much inspiration from this design as I did from my trip!



LATCH ON

DISASTER – OR MISHAP?

It's said that we learn from our mistakes, so I hope someone will be able to profit from some of the ones I have encountered.

Joan Lafferty

'I've had a disaster this week' announced a very exuberant member of my beginners' class. 'What happened?' I asked. 'It all dropped off on the floor!' was the reply. Most of the students remarked that this had happened to them. This was not a disaster to me, only a minor mishap, but I can understand how disconcerting it is for someone new to the craft. So my carefully laid plans for the lesson were immediately shelved in favour of 'why work drops off the needles'.

My guess was that the yarn wasn't properly 'seated' in the gate of the carriage. Knowing that this can happen I try to give a little tug, upwards and downwards, to the yarn before I begin (when I remember). So we've established that 'falling on the floor' is due to lack of yarn. This can happen if a ball runs out, if there is a knot in the yarn which decides to come undone as you are knitting (this doesn't often happen), or, I suspect, because some wicked fairy has got his eye on us!

When we came to two-colour work guess which student came to grief! Since we are knitting with two yarns, we have twice the opportunity for things to go wrong! Some machines select the needles forward to take the second colour; Silver Reed and Knitmaster don't do this, at least not so that it is obvious when the row is completed. Instead they select and knit in the one row. (Have a 'go' with no work on the machine, stopping halfway across. Take the carriage off and you can see the configuration.) So, if some needles are selected forward, it follows that the second

colour will knit – provided there is a second colour!

I must confess that this is a stupid mistake I make occasionally. It's not entirely my fault, it is when I change from knitting on the 950i machine, which is very sophisticated, to the 836, which is not! If I turn off the KC button which selects the needles on the former, the machine automatically cancels the Fair Isle button on the carriage, so that if some needles are selected the machine will still knit stocking stitch. Not so with the 836. I can turn off the KC button so that the card does not revolve, but I have to remember to cancel the Fair Isle button as well; if this is not done the needles selected forward drop the stitches because I have removed the second yarn. From all this it is obvious that many mishaps are usually of the knitter's own making. I guess there is not a knitter in the Universe who has not had the work fall off at some time. If there is, either he/she is careful in the extreme, or has been very lucky, or even 'economical with the truth'.

To put things to rights, most beginners try to push the transfer tool into the stitch that has dropped; however, it is much easier to grab the stitch below, or sometimes two rows below and put this back on the needle. There is now a curved tool on the market with a sharp point which makes the job a little easier. Nevertheless, the point can sometimes split the yarn and I don't find it so easy to flick open a latch with this, possibly due to lack of practise.

Talking of dropping stitches, I must tell you of a stupid mis-

take I made recently. To shape the shoulders I never cast off, but 'hold' the stitches instead. I then knit one row across and take off on to waste yarn. The two shoulders go back on the machine, right sides facing and I knit one row at tension 10 and cast off with the latch tool. On this occasion, when knitting a button-to-neck cardigan, I picked up and knitted the neckband quite forgetting to join the shoulders until I was downstairs sitting at the Hague Linker, ready to put the sleeves in place. This one cannot do without the shoulder seams! Being lazy, I didn't fancy trailing upstairs to the knitting machine; I remembered reading an article, years ago, about 'sewing' the shoulders on the Hague. So I tried hitching the open stitches on the points of the Linker, leaving the waste yarn in place 'just in case'. It did not work – well, not as I wished. The Linker caught some of the waste yarn (I was not too bothered about this, I could cut it away afterwards), but it also split the yarn and caught some of the stitches. What a mess!

I certainly put that experience in the 'near disaster' class. You can be sure I shall not be so lazy again. How did I get over this problem? Remember I had knitted the neckband. If I wanted to re-knit the shoulder shaping I would need to undo the neckband – more open stitches. Instead I took a hand knitting needle – I have a number of double-pointed sock needles in the old size 14 which are about the right size for tension 7 stitches. Fortunately I had not dropped any of the stitches that had two lots of yarn (the ones 'held') so it was only a time-consuming job, again, due entirely to my own stupidity.

I have also had what could have been a complete disaster, also my own stupid fault. I was using the garter carriage when it jammed. I managed to free it with a little gentle 'jiggling' and found a badly bent needle. There was no problem in changing a needle – I am accustomed to doing this with the (normal) carriage in place. You just push out the retaining bar, shut the latch of the offending needle and pull on the needle butt to remove it. Ditto with the new needle except that the latch should be open when inserting the needle. Push the 'sponge bar' back and all is well – or should

be. Silly me, I didn't bother to take the garter carriage off on to the extension rails; when the needles were released half-a-dozen leapt up into the 'gizzards' of the garter carriage. I really did call this a 'disaster'. After a little prodding and fiddling I did what I usually do – left the problem and went off for a cup of coffee. At this stage some women would be tempted to call their husbands. I don't do this if I can help it, for one thing I know the machine and its little quirks better than he does. I also know that Mother Nature decreed that men should have more brute strength than the women, which is fine if one needs a tight screw undoing, but I knew I had a delicate job in hand. Nearly standing on my head, I managed to see how the needles were trapped and with a bit of gentle 'stroking' with the transfer tool, I was able to hold them down, needle by needle and move the carriage a fraction at a time. I had a few more bent needles at the end of this exercise. More haste, less speed!

Finally, disasters can sometimes be turned to one's advantage. What follows is not really a knitting story, but me being silly again. I belong to a Women's Institute that meets in the mornings; as you probably know, we have a speaker at most meetings. In my County, at any rate (I don't know about others), we have a book with speakers' names and subjects. Each speaker is interviewed before a hall full of volunteer members, who decide if he or she should go into the book. It so happened that on the morning of my meeting I was to go in the afternoon to be 'interviewed' as a speaker. Having about half-an-hour to spare before going to my own W.I. (and having the forthcoming 'audition' on my mind) I could not settle to anything difficult. I knew I had to fold up a knitting machine in the spare bedroom to make space for visitors, so decided this would be an easy job. In so doing I dropped a ribber weight on my foot, which caused no permanent damage, although it was extremely painful. I went to my meeting and the speaker was so funny that I quite forgot my pain. Until the afternoon that is. The entrance to the hall where I was to be 'auditioned' was at the back. I had to limp the length of the

hall, watched by some 200 women and then climb up a little staircase (no hand rail) to the stage. I don't mind speaking to a large audience, but I felt a complete fool, hobbling at a slow pace in front of them all. I guessed they would wonder why I was limping, so I decided to tell them I had dropped a weight on my foot,

but that a clever speaker that morning had taken my mind off it. I was then able to start my talk 'I don't know if I can cure any sore toes...' which set them laughing, which is always a good way to start a talk. But I don't recommend dropping a ribber weight on your foot, even if you aren't giving a talk!



"What's wrong, dear, don't you like the colour?"

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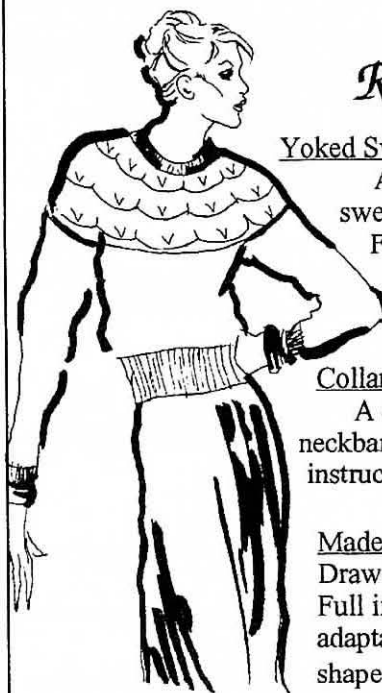
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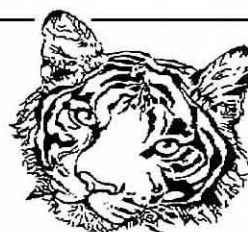
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New Zealand - Lynda Smithies • 23 Khouri Avenue • Karori • Wellington 6005

DESIGN LINE

THE BATWING JUMPER

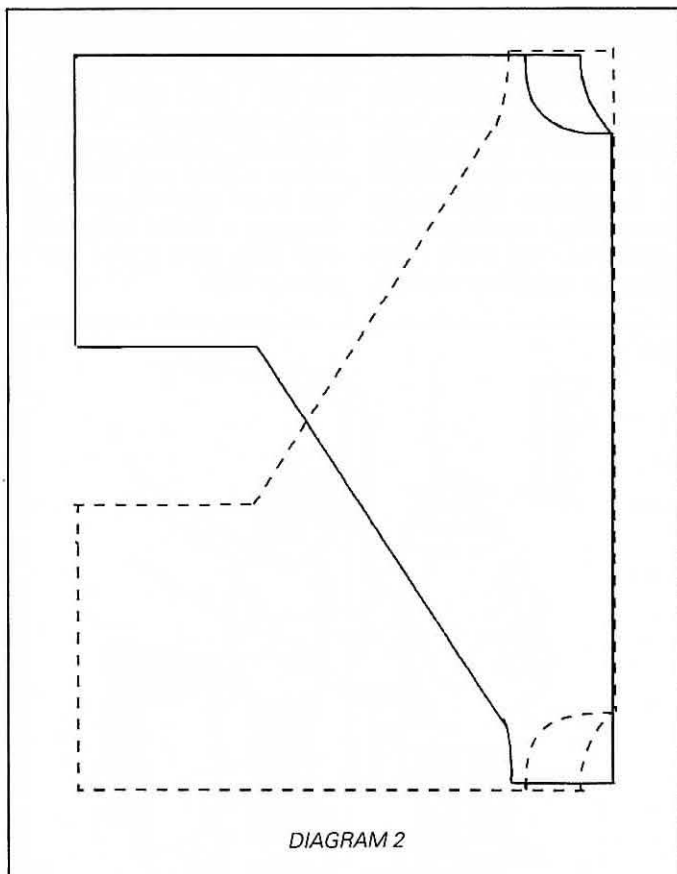
By putting both the main pieces of the **Master Block** together and redrawing the outline, we can design a batwing jumper to your own measurements.

Rita Rubery

If you wish to add more ease than the five centimetres (two inches) that is included in your Master Block, then increase the width of the body at the side seams, not forgetting that, since there are four side seams, the extra ease must be divided by four. The underarm seam can be drawn to suit individual taste, the sample garment was drawn from nine centimetres below the original armhole (see diagram 1), but this is just a guide. The whole point of drawing shapes on to the charting device sheet is to be able to create garments that are right for you. A curved underarm seam will produce less fabric under the arm, one of the problems with the batwing jumper is that if there is too much fullness under the arm it becomes uncomfort-

able when worn under coats or jackets with a set-in sleeve. The decisions as to width of garment and depth of the underarm seam are just two that will effect the finish, you also have the choice of neck shapes and whether you wish to add a collar, or finish the neck with simple rib. Although such details may be small alterations to the basic batwing shape, these, together with a different stitch pattern, can change the look of the finished garment quite drastically.

Keeping the seam along the top of the arm and shoulder straight makes the shape easier to knit and offers many possibilities for design. Like any sideways knitted garment it will have its advantages. You can knit in vertical stripes that



are more flattering to the figure than horizontal ones, you can also incorporate pin tucks if you are using the knit side as the right side. The neck shaping is very straightforward to do as it is on the edge of the garment and when knitting the larger sizes there won't be any restriction on width.

I used lining paper to draw the shape; this is available from any decorators. It is quite

useful to build up a library of shapes that can be used over and over again. As the complete garment was too long (from cuff to cuff) to draw on to the KnitLeader sheet, I used the paper pattern to reverse the drawing on to the sheet (see diagram 2). When drawing the shape on to my KnitLeader sheet I used two different colours so that the two drawings would not be confusing when knitting. The diagram shows the first half of the garment with a solid line, knitted from the end of the sleeve to the centre. The sheet is then re-wound and the dotted line (different colour) is then followed to complete the garment.

The same overall shape is used for the back and front, with only the neck shaping changed. As I used a colour changer I drew the neck shaping to the right-hand side of my charting device sheet so that the loops of yarn would not affect the neck shaping, since they would be along the bottom edge and underarm seams of the garment. I also had the problem of being unable to draw the whole length of the garment on to the sheet. However, by marking my paper pattern with a line to show the amount drawn on to the charting device sheet, I was able to use

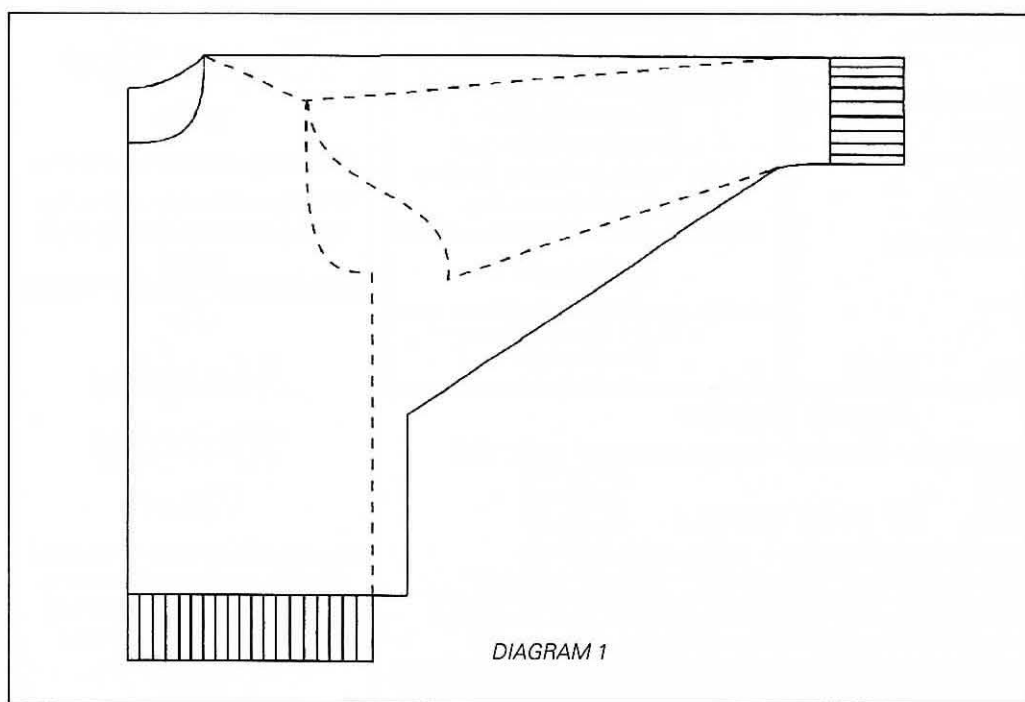


DIAGRAM 1



the appropriate ruler to calculate the rest of the stitches needed to give the correct length of garment (this I have mentioned before with other sideways knitted garments).

The jumper was knitted in four colours using the single bed colour changer. If you do not have a colour changer or prefer to use a simpler stitch pattern, this shape looks very attractive knitted in Artistic using card 3 and adding a tuck stitch cowl collar.

For the sample garment I have used a mixture of yarns. Like most machine knitters I have accumulated many cones of yarn over the years. Having a charting device means that I can use them without having to search for a written pattern with the correct yarn or shape. The yarns that I have used are:- for the second, third and fourth colours, a single strand of either Artistic or Bonnie's Sable Crêpe. The main yarn is also crêpe but this is an industrial yarn used double, to give a similar ply to the Artistic and Sable. By using four colours, apart from the main yarn, relatively small quantities are needed, this gives the opportunity to use up some ends of cones that would otherwise be wasted. With a neutral background you can experiment with various shades, sometimes this results in some exciting colour combinations which perhaps would not have been obvious without the opportunity to see them together. It does pay to spend time knitting small samples changing the colour combinations. I have found that just swapping the yarns round can give a completely different result. It is not necessary always to use the same type of yarn, it can also be very interesting to use a mixture of textures. The finished garment weighed approximately 510 grammes (18 ounces).

The garment was knitted on a Jones+Brother punchcard machine at tension 7. To knit the Fair Isle, since there are three colours in some rows, the machine is set to KC and both part buttons pressed, or machine set to slip. The card is also punched in a different way from conventional Fair Isle knitting, each colour being punched separately. Two rows of each colour are knitted following the sequence of colour changes as on the punchcard. I started the knitting by e-

using the comb. With the carriage at the right and the punchcard locked on row 1, machine set to KC, knit one row from right to left. Release the punchcard, press both part buttons and then knit two rows of each colour.

My tension square measured 6.1 centimetres over 60 rows and 12.9 centimetres over 40 stitches. Because of the type of Fair Isle used, with each colour being knitted separately, your row counter will show that you have knitted many more rows than you would have to knit for conventional Fair Isle. You will have two complete rows for every four knitted when you are knitting with two colours in a row and two complete rows for every six rows knitted when knitting with three colours in a row. If your tension square measures less than six centimetres, you will find that there are details in your instruction book on how to set your charting device.

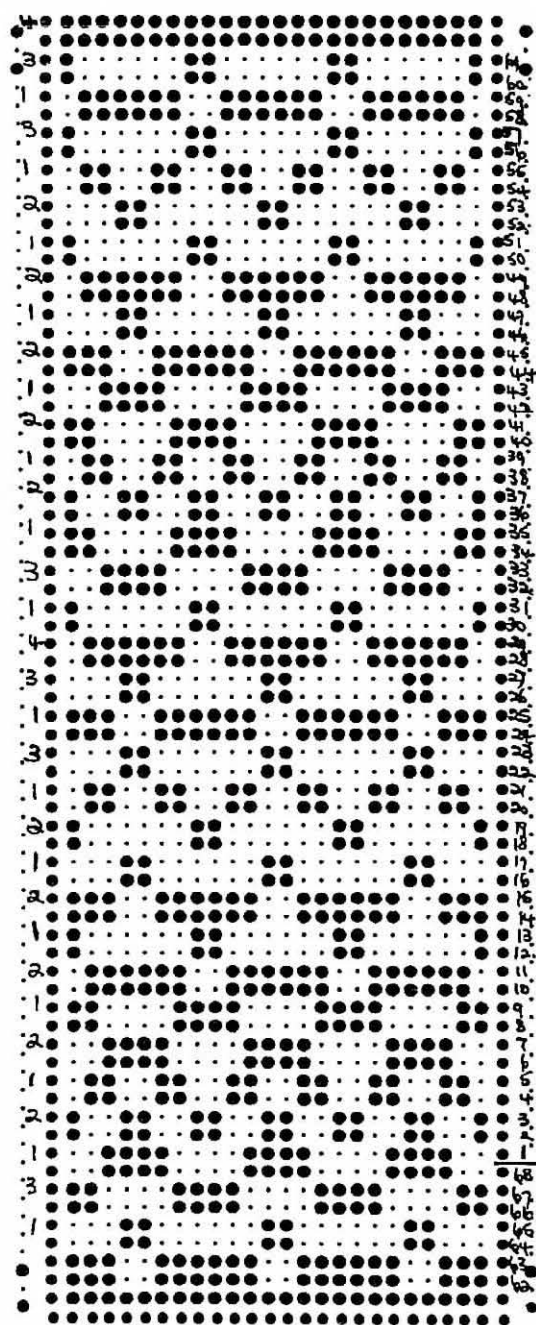
Knit a sample of rib to calculate the number of rows to be knitted for the desired depth for your cuffs and welts, then make a note of these for future reference when using the same or similar yarn.

The neckband was knitted using the ribber. After joining one sleeve and shoulder seam, calculate the number of stitches required for the neckband by holding the neck edge of the garment to the machine. Cast on in a 2x1 rib and knit 14 rows; I used tension 3 on both beds. Put all the needles into work and knit two rows in full needle rib. Set machine for circular knitting and knit ten or 12 rows stocking stitch at tension 5 on both beds. With waste yarn, knit a further ten or 12 rows circular, then two rows full needle rib. Take off the machine. Carefully steam press the circular stocking stitch rows to set the stitches and then leave to cool.

The neckband is hand-sewn to the neck edge and although the neck edge on this garment was shaped, it is a useful neckband for cut-and-sew necks. Unravel the two full needle rib rows in waste yarn, this will open up the circular knitting. At each end, cut through the waste yarn only, this will allow you to unravel the back and front waste yarn separately. Insert the neck edge between the circular rows and pin in place. Starting with the front, unravel the

waste yarn to the last two rows, then carefully unravel the last two rows, one or two stitches at a time. Steaming the circular rows will have set the stitches so that they will

not readily unravel. Backstitch through the open loops of the main yarn. On the back, unravel the waste yarn as before but just catch the open stitches down.



PUNCHCARD CHART

Colour Sequence

Colour 1	Beige
Colour 2	Rust
Colour 3	Dark Brown
Colour 4	Yellow



SHOW GUIDE

N.E.C. BIRMINGHAM

29th SEPTEMBER-2nd OCTOBER



It's the start of a great new season of shows and exhibitions for machine knitters, dressmakers, embroiderers and lovers of any form of needlecraft. Nationwide Exhibitions (UK) Ltd, organisers of many of the most popular shows, are back with spectaculars in Edinburgh and their newest location, Liverpool, but begin autumn right at the top with the 11th National Knitting & Needlecraft Exhibition.

This event is so large it could easily be called the 'Grand National' and, housed in the N.E.C. at Birmingham, is central for most visitors. The

show attracts exhibitors from companies large and small so if you haven't been before, check through this pull-out-and-keep-handly guide to see who will be there and what's on show.

This is the place to see the 'state of the art' machines and equipment, so watch them demonstrated and try them for yourself before deciding which is for you. You'll find that many companies have special show offers too. It is just the place to snap up loads of bargain yarns but also to discover the finest available in quality, colour and new ideas.

You'll find this applies to

much more than yarns. The N.E.C. attracts many talented designers with patterns, punchcards, books, computer disks and decorative trimmings and experts ready to share their secrets with you, both on the stands and in the lecture theatre and workshops.

No visit is complete without seeing the Fashion Show which concentrates all that you can see around the stands into the finished product – outstanding garments – giving you inspiration, a lively idea of the lines and colours of the season's fashion and a rest for those tired feet!

TICKET PRICES AND ADVANCE BOOKING

The 11th National Knitting & Needlecraft Exhibition is open from 10.am to 6.00pm from Thursday, 29th September to Sunday, 2nd October. Admission prices, which include all attractions, lectures, workshops and fashion show are:— Adults £5.50, Senior Citizens £4.00, Children under 16 years FREE. Save £1.00 on tickets purchased in advance from: Nationwide Exhibitions (UK) Ltd., P.O.Box 20, Fishponds, Bristol BS16 5QU. Access and Visa cards are accepted. Tel: 0272 701370.

EXHIBITORS AND STAND NUMBERS

A B S Euroyarns	F8	Dove Healthcare Ltd	D10	Lady Sew 'n' Sew of Marlow	P24
A K Yarns	C22	Elaine Cater & Caroline Nelson	M4	Laurel Crafts	E1
American Colonial Crafts	P22	Empress Mills	A11a	Le Glow Cosmetics	J7, J8
Andru Knitwear	E1a	F W Bramwell & Co Ltd	G1	Leons Fabrics	F15
Ann Durkan	M12	Faces	B2	Limited Editions	F2
Anna Lamour	P2	Fascination Ltd	K25	Lin & Nigel Mason Furniture	H4b
Anne & Pauls Woolshop	A9	Fashion Theatre Co	J9	Linton Tweeds	C7
Anne Kent Designs	M18	Fast Systems	H27	Longridge Lines	C10
Artika Designs	M8	Flair Publications	H3	Luxury Needlepoint	G25
Atlantis International	J33	Forge Crafts	M3	Mercia Wools	C1
Azza	G32	Galleon Products	C14	Merrihay & Associates	A11
B S K	G10	Gemma Stone	E2a	Micdor	K14
Barbara Faulkner	M1	Glitterati Handicrafts	H4	Michael Abakhan	A3
Beady I	C20	Gus Gus Designs	L16	Nature Knits	M7
Bee Bee Wools	D5	Hague Linking Machines	D20	Newhome Sewing Machines Centre	F5
Black Sheep Wools	D19	Hank (UK) Ltd	A14	Nina A Miklin Ltd	L21
Bridleway Leather	J28	Happy Feet	J32a	O S A	P1
Busy Bee Basics	M19	Home Workshop	A1	P & M Promotions	C5
Busy Needles	D3	House of Smocking	A12	P D B Engineering	C15
Cargoes	F14	House of Sugar	B9	Papelucho	B8
Carl Boyd Designs	M9	In Ex Ltd	E5	Pat Cook Designs	M6
Carol Payton	M15	Innovative Marketing	G23	Patchwork Cabin	B25
Central Promotions	H25	Inscribe Ltd	D24	Paulines's Patchwork	L6
Choices	P8	Iris Bishop	M10	PFAFF (Britain) Ltd	F1
Christelle Creations	L5	ISAF Design Ltd	K16	Piece & Patch	L10
Christiana Wools	E8	J & R Promotions	J10	Pippin Designs	P10
Cloth Market of Stamford	P5	J Walkers	P21	Pretty Things Craft Ltd	B24
Cochinelle	F7	Jacpacs	M16	Quick Sew	P12
Coldharbour Mill	A19	Jacqueware & Co Ltd	C8, P26, J26, G9	Quilling World Multi Colours	A12a
Colinette Yarns	D1	Janna Hodgson Ltd	B14	R & R Enterprises	B5
Coots Crafts	D9	Jaquandra	M11	R K M Wools	F17
Craftlines	H1	Jerrard Bros Plc	G30	Rag Rug Makers	J6
Crafts Beautiful	D7	John Promotions	B7, C12	Regency Yarns	J29
Crafty Ideas	B17	Karis Craft Collection	D8	Reynards	P15
David Parkinson	A13	Kate Arklay Designs	M10a	Richmond Designs	C10a
DesignaKnit	D11	Knitmates of Crawley	P16	Ridgeway Yarns	L27
Diane Dorward Textiles Crafts	B3	La Riviere	B26	Sew It All	A8, P20

BUSY BEE BASICS

Stand M19

Busy Bee Basics was the trading name chosen in 1988 by Barbara Belton and her daughter Hilary for their knitwear design and publishing business.

The pattern books range from Book 1 – drop shoulder sweaters for all the family – which is a must for new knitters, through every kind of garment for men, women and children, in lace and rib, Fair Isle and tuck stitch with dolman sleeves or saddle shoulders or whatever you could wish for up to their most recent release of three volumes of 'Garter Carriage Classics', the third of which will be launched at the Birmingham show.

If over 40 pattern books are not enough, take a look at their

Knit Leader and Knit Radar charts, especially their original semi set-in sleeve design which is so easy to follow and which fits so well, or discover the really easy, tried and tested method of cut and sew necklines, developed by Barbara in 1988 and still unrivalled for ease of use and value.



Visit their stand M19 – by the main entrance– to see all the sample garments displayed or send a sae for a full price list to the address in the advertisement.

CARL BOYD DESIGNS

Stand M9

This is the first showing at this venue of Carl Boyd's fifth collection. There are eight designs in single leaflet format, retailing at £1.25 each or the complete collection of eight for just £8.00.

This year sees the launch of his two new pattern books, the Electronic Collection for machines capable of 200 stitch patterning, retailing at £5.95 and the long awaited Passap/Pfaff Collection, also at £5.95.

All his designs are now available on disk for the Brother FB100 disk drive or for DesignaKnit. Disk 1 contains designs 1-16, Disk 2 designs 17-32 and Disk 3 designs 33-



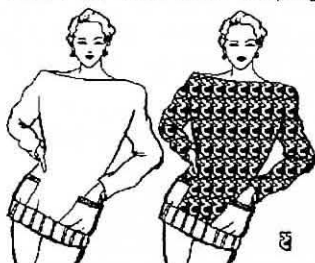
40 at £5.95 each. Disks for the books are £3.00 each. Also at the show will be his, now famous, Cut & Sew Template retailing at just £5.25.

COCHENILLE DESIGN STUDIO

Stand F7

Cochenille Design Studio will return to the UK with lots of new software and disks for your viewing at the N.E.C. 'Chart It', their new shaping

program offers you great design versatility and lets you create your sweater visually. The new version of 'Stitch Painter (2.0)' has been released and offers many new tools for design. In addition, Cochenille has released a collection of Stitch Painter clip art disks. The collection is called 'Elements' and the first two disks are 'Florals' and 'Holiday'. Visit Susan Lazear and Gillian Lamb and see the latest and greatest from Cochenille.



Busy Bee

BASICS

NEW Book 39
Baby's First Year
£2.95

NEW Book 40
Baby Carriage
Garter Carriage £2.95

NEW Book 41
Due out for NEC
– lady's fashion –

NEW Book 42
Due out for NEC
Garter Carriage Vol.3

NEW Book 35
Summer Coolers
£2.50

NEW Book 37
Summer Lace
£2.75

The pattern writers

Barbara and Hilary will be at the NEC again this year with their complete collection of over 40 pattern books, charts and cut & sew neckline templates: meet the designers and take this opportunity to see all the pattern garments made up – there are over 100 sample garments on display! Or send SAE to the address below for a full, up-to-date price list.

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HAGUE LINKING MACHINES

Stand D20

Hague will have on sale at the exhibition Britain's best selling Linking Machine, Model D280H hand operated and Model D280E electric. They will be showing a range of accessories for the linking machines and videos, twisting yarn stacks, curved pick-up tools, long stem brushes plus many more items ideal for the machine knitter. The recently launched 'Tidy Tray' has been a resounding success. It has two hinged book rests, two cone holders and several partitions especially designed to fit machine knitting tools and other 'bits and bobs', keeping everything within easy reach of the operator.

At the exhibition, Hague will be introducing their new 'Swatch Board'. They say this priceless piece of equipment takes the tension out of tension swatches. To use it, place the tension swatch on the board which has a backing that holds the swatch in place allowing you to make accurate measurements. It is supplied with a centimetre square rule.

B. Hague & Co Ltd have been manufacturing linking machines and accessories for over 132 years and the members of staff attending the exhibition will be pleased to meet you and discuss your requirements. Their slogan is 'Buy British, buy Hague'.

JOHN PROMOTIONS

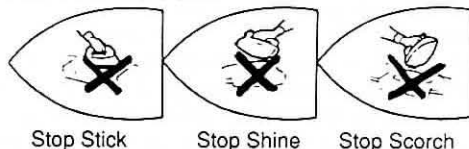
C12 & B7

'The ironing kit' is the answer to all your ironing problems. It consists of three separate items. Firstly, the 'Iron Shoe' - a Teflon shoe that fits all irons, steam or dry and allows you to iron all fabrics with the iron on a hot setting. There will be no scorch, no stick, no shine.

Next there's 'Snip'n'Stick' - a metallised ironing board cover that fits all ironing boards without using drawstrings or elastics. Simply peel

off the backing paper and stick to your existing old cover. This cover will not move during ironing, is long lasting and saves electricity.

Lastly there's a 'Cord Controller' which protects the flex from tangling and wear and which dismantles easily after ironing. All three products are made in England and can be bought individually or at a special price as a kit.



KARIS CRAFT COLLECTION

Stand D8

Karis Craft Collection is a newly established business specialising in tambour embroidery, bead/sequin motifs, beads and jewellery accessories.

If you have never heard of tambour embroidery, why not visit the stand and see the demonstration which runs throughout the exhibition. They supply full instructions - for those wanting to learn - and kits of an exclusive range of bead and sequin motifs which are also sold ready-made for those not so adventurous. The motifs are made to order in any colour combination or your own design can be made for you.

Dressmakers are invited to learn to sequin or bead garments to add extra individuality and there is a wide range of



beads for jewellery making - either choose your own or there's a range of kits to make up.

Many of the beads are hand-made and exclusive and there's a unique range of pewter castings for that extra special piece of jewellery.

Karis Craft also run a mail order service (please ask for details of their colour catalogue) and look forward to seeing you.



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... A tour of the stands

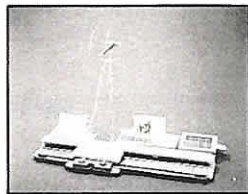
SILVER REED

D12

Silver Reed have the ultimate in knitting machines and accessories for any knitter who takes his or her craft seriously.

From budget-conscious punchcard machines to tailor-made electronic knitting systems, a Silver Reed product gives the ultimate in quality, performance and price.

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there are some great special offers and a competition, so visit the stand and accept Silver's invitation - 'Silver Reed - the knitter's choice - try one, buy one or win one in our free-to-enter, on-stand competition'.

THE FINISHING TOUCH

Stand B12

The Finishing Touch is a small company, owned and operated by enthusiasts who are dedicated to bringing you the finest designs in sew-on appliques. Beautiful appliques literally add the finishing touch to the simplest garments, transforming them into unique and highly personalised fashions.



Whether you require a teddy with irresistible appeal or a sophisticated and extrovert explosion of gold and vibrant colour, you'll find it all in the new Finishing Touch catalogue, together with an exciting range of knitting kits for both hand and chunky machine knitting and the option of purchasing a ready-made garment.

The new Finishing Touch catalogue can be obtained by post (see the advertisement) or may be purchased from the stand at the show. Note that once the catalogue has been purchased, all the products listed may be purchased FREE of postage and packing. There is no minimum order so you can send for goods whenever you please, even if you only require a single item.

YORKSHIRE MOHAIR MILL

Stand P17

The Yorkshire Mohair Mill are bringing out a host of new yarns for the 1994/1995 season. Famous for their vast selection of top quality mohair, this autumn they have added 'Phaser' - a multi-coloured space-dyed high fashion mohair. Traditional Aran is brought to you in 100% wool, or alternatively machine washable Aran at only £3.99 per 400g. A novelty addition is the 'Heather' look, an ethnic Aran. A baby range has been added to their D.K. 100% Courtelle whilst last but not least, you

must try the new environmentally friendly recycled fibre yarns in cashmere/lambswool, cotton/lambswool or denim. Shade cards cost £2.95 (refundable) from The Yorkshire Mohair Mill, Gibson Street, Bradford BD3 9TS. Tel: 0274 668686.



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MKM 9/94



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 - ★ A Club Newsletter, programme of workshops, etc.
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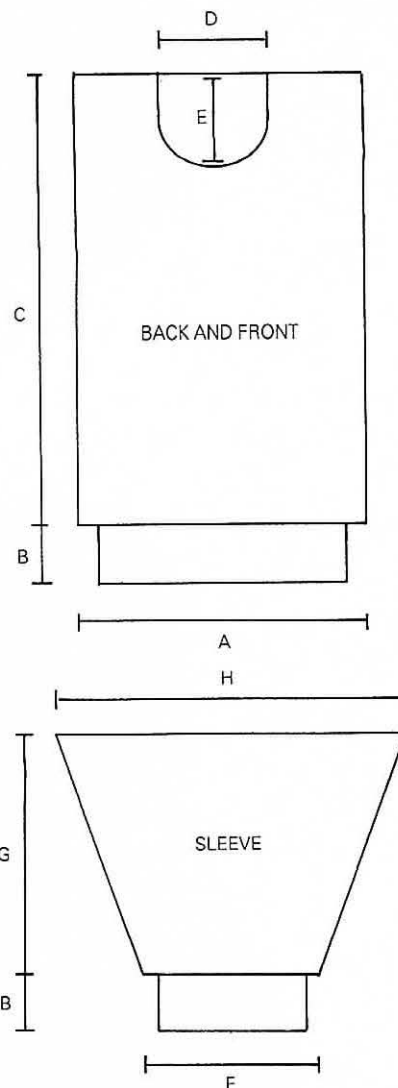
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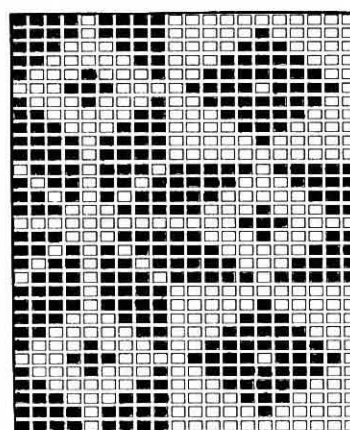
until 9 p.m. incl. Sats., or leave a message on our answering machine.
 Or send **£1.50** for our 21-page Syllabus
 (refundable against first order; stamps accepted)



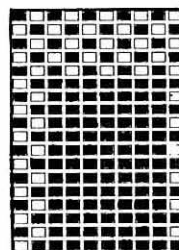
Or send for further **FREE** information to:
THE ANN KITE OPEN LEARNING CLUB (XCO)
 The Llanerch, New Radnor, Powys, LD8 2TP.



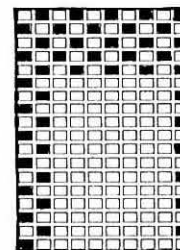
A = 42 [52.5, 62, 71.5] cm	E = 13.5 cm
B = 8 cm	F = 25 [25, 30, 34.5] cm
C = 66 cm	G = 35 [38, 41, 43] cm
D = 15.5 [17.5, 17.5, 20] cm	H = 51 [51, 56, 60.5] cm



ELECTRONIC CHART 1



ELECTRONIC CHART 2 (BROTHER)



ELECTRONIC CHART 2 (SILVER REED)

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(see below)**

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	Open end Acr.	(6p an oz) £1.05
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	Cotton & C/Acr.	(7p an oz) £1.25
2 Ply	Brushed Acr.	(12p to 25p an oz) £2.10 to £4.25 (Rep)
	Cotton	(18p to 36p an oz) £3.10 to £6.25 (Rep)
	Wool.....	(15p an oz) £2.50
	Lambswool	(15p an oz) £2.50
	Bouclé.....	(12p to 25p an oz) £2.10 to £4.25 (Rep)
3 Ply	HB Acr.	(12p to 21p an oz) £2.10 to £3.55 (Rep)
4 Ply	Shetland & Wool.....	(15p to 28p an oz) £2.50 to £4.75 (Rep)
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	75% Acr/25% Wool.....	450 Grams..... (23p an oz) £3.17
D.K.	HB Acr.	(18p an oz) £3.08
Aran	Wool on Hank.....	450 Grams..... (28p an oz) £4.32 (Rep)
	Wool/Nylon Hank.....	450 Grams..... (28p an oz) £4.32 (Rep)
	Chunky Mohair 78% Hank.....	360 Grams..... (49p an oz) £6.10

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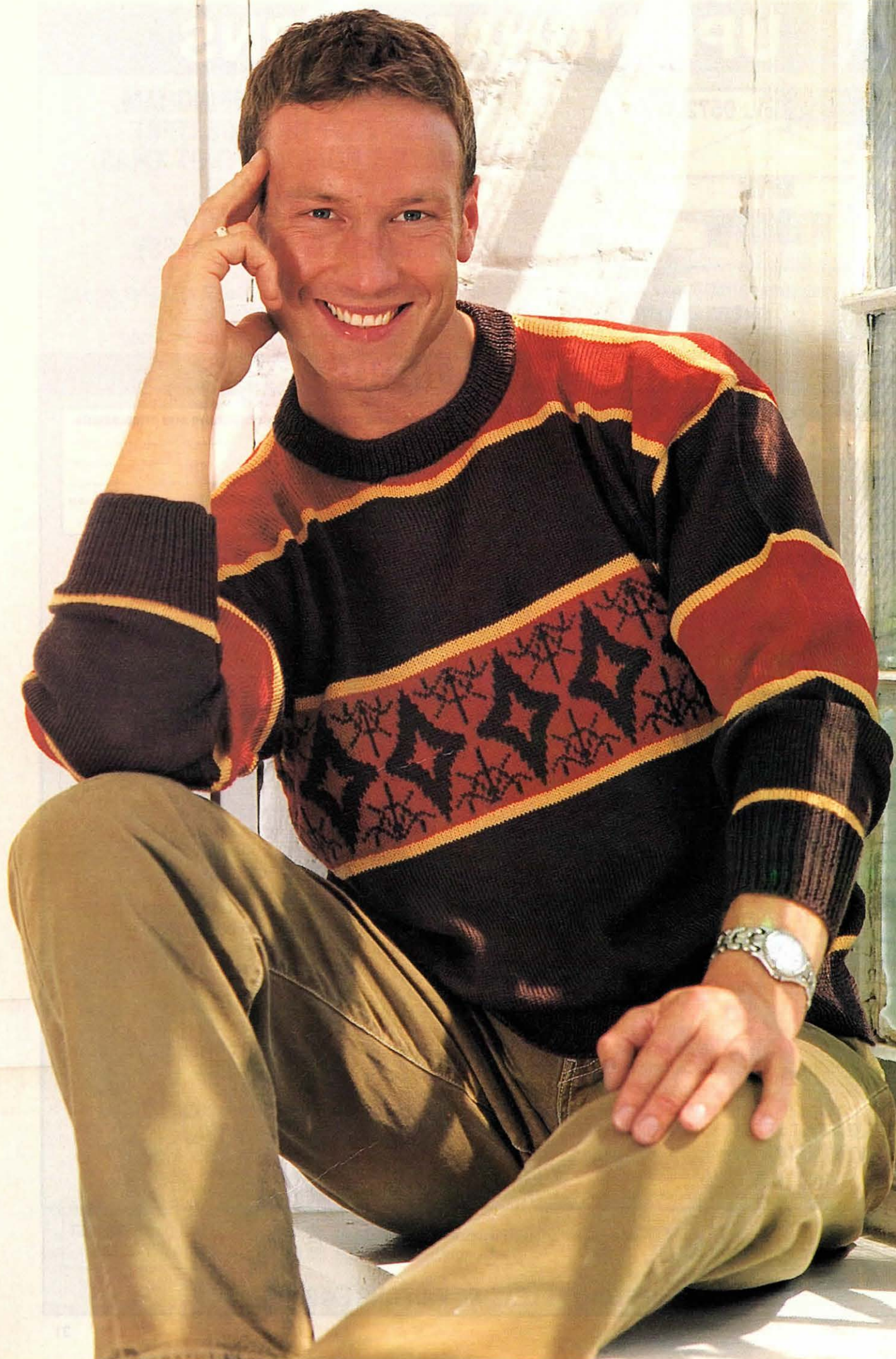
NOTE: VAT is chargeable on postage. See VAT guide Section 27.

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BACK

With carriage at right and using MC, cast on 170 [186, 200] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 38 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 4 rows B, 89 [93, 97] rows MC and 4 rows B. Insert card and lock on first row. K 2 rows A. Release card and cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. Using MT+2, K 25 rows. RC shows 124 [128, 132].

1st AND 3rd SIZES

Place marker at each end.

2nd SIZE

SHAPE ARMHOLE

Cast off 7 sts at beg of next 2 rows. 172 sts.

ALL SIZES

K 12 [10, 12] rows. RC shows 136 [140, 144]. Remove card. Cont in st st. Using MT, K 2 rows A, 4 rows B, 46 [48, 50] rows MC and 4 rows B **. Using A, K 28 [30, 32] rows. Using B, K 4 rows. RC shows 224 [232, 240]. Push 56 [57, 71] Ns at left and right to HP. Using WY, K a few rows over rem 58 Ns and release from machine. Push 56 [57, 71] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 56 [57, 71] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **. Using A, K 2 [4, 2] rows.

SHAPE NECK

Push 97 [98, 112] Ns at left to HP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 61 [62, 76] sts rem, then on every foll alt row until 56 [57, 71] sts rem. K 4 [4, 8] rows. Using B, K 4 rows. Using WY, K a few rows and release from machine. With carriage at right, push 24 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

Stripe Pattern: K 4 rows B, 50 [54, 52] rows MC, 4 rows B, 50 [54, 52] rows A, 4 rows B, 48 [52, 52] rows MC and 4 rows B.

3 AUTUMN TINTS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Brockwell Superfine Botany Wool 3 x 2/22. (Yarn Guide No. 11.)

(4-ply equivalent). Yarn twisted to request in multiples of 50g on cone.

1 x 450 [450, 500]g cone in Dark Brown (MC).

1 x 100g cone in Burnt Orange (A).

1 x 50g cone in Sand (B).

GARMENT WEIGHT

Finished garment in second size weighs 465g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- S. & J. Andrews (WY) Ltd., Stansfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97-102 [107-112, 117-122] cm, 38-40 [42-44, 46-48] in.

Actual size 112 [122, 132] cm, 44 [48, 52] in.

Length to shoulder 67 [69, 71] cm, 26 1/2 [27, 28] in.

Sleeve seam 50 [51, 52] cm, 19 1/2 [20, 20 1/2] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Chart 1 for 1st and 2nd sizes, chart 2 for 3rd size.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

BROTHER ELECTRONIC MACHINES

Place pattern over centre 0.

With carriage at right and using MC, cast on 78 [82, 84] sts at centre in 1x1 rib. Work as for back from * to *. Set RC at 000. Using MT, cont in stripe patt. Shape sides by inc 1 st at each end of every row

until there are 86 [90, 92] sts, then on every foll 3rd row until there are 116 [120, 122] sts, then on every foll 5th row until there are 156 [162, 168] sts. K 15 [14, 8] rows. RC shows 164 [168, 172].

2nd SIZE

Place marker at each end. K 8 rows.

ALL SIZES

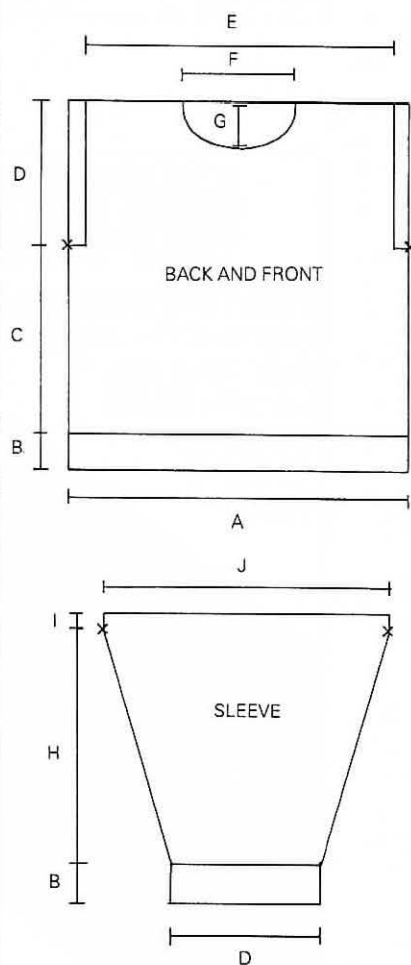
Cast off.

TO JOIN RIGHT SHOULDER

Push 56 [57, 71] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and B, K 1 row. Cast off.

NECKBAND

Push 156 [156, 164] Ns to WP. With K side facing, pick up 156 [156, 164] sts evenly around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 30 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.



A = 56.5 [62, 66.5] cm	F = 19 cm
B = 8 cm	G = 7.5 [7.5, 8.5] cm
C = 33 [34, 35] cm	H = 42 [43, 44] cm
D = 26 [27, 28] cm	I = 2 cm
E = 57 cm (2nd size only)	J = 52 [54, 56] cm

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TO JOIN LEFT SHOULDER

Work as for right shoulder but
read left for right.

PRESSING

With wrong side facing, pin
out all pieces to measure-
ments given. Steam lightly but
thoroughly. Allow to dry in
shape.

MAKING UP

1st AND 3rd SIZES

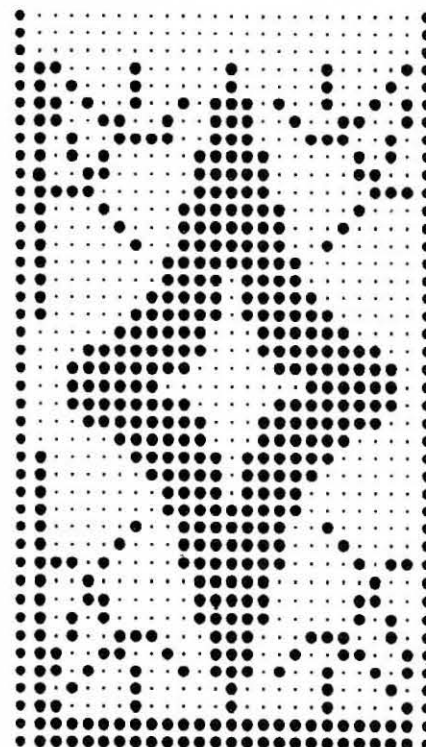
Set in sleeves between mark-
ers.

2nd SIZE

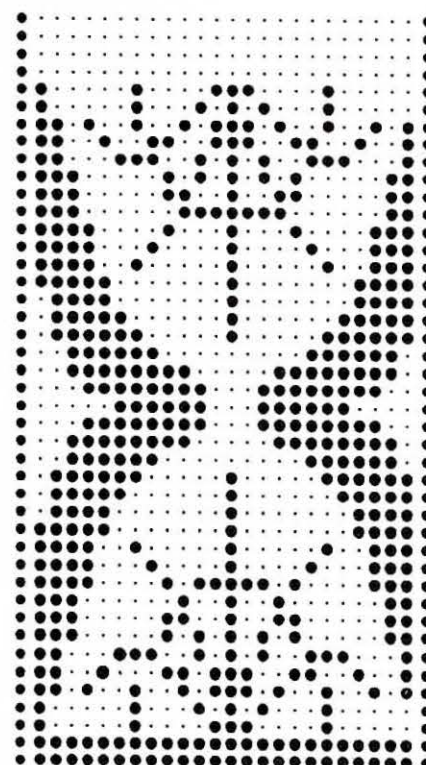
Set in sleeves, sewing rows
above markers to cast off sts
at armholes.

ALL SIZES

Join side, sleeve and neck-
band seams. Fold neckband in
half to right side and pin in
position. Unravelling WY as
required, backstitch through
open loops of last row worked
in MC.



PUNCHCARD CHART 1



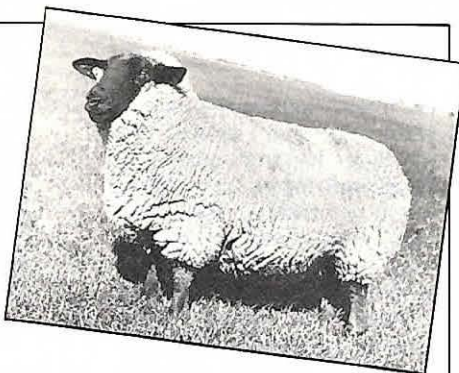
PUNCHCARD CHART 2

SPINNING A YARN!

Planning your autumn/winter knitting is not only pleasurable, but it is cost-effective preventing those sudden impulse buys which are later regretted.

So to help you make wise choices, we have been looking at the ranges of spinners, shops and mail order specialists to bring you a preview of what is on offer – and the

choice is wonderfully varied. Send for some shade cards then, having decided on the garments you intend making, you can stock up on the most suitable yarns and colours.

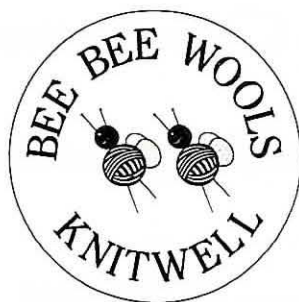


AK YARNS

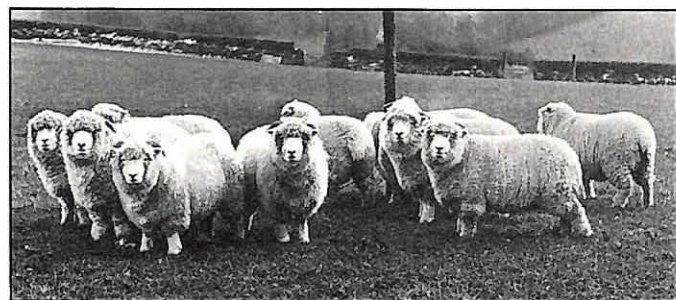
A. K. Yarns are suppliers of top quality yarns to both machine and hand knitters, specialising in cashmere, alpaca, silks, Merino, lambswool, lambswool/angora, cotton, Shetland, fancy acrylic and 2/30 acrylics. Brother knitting and sewing machines can be purchased at competitive prices. Knitting clubs are welcome at the warehouse and many discounts on yarn will be available for the visit – the car

parking is free. Open Monday-Friday from 10am to 4pm, Sunday from 11am to 4pm and on Saturday they are closed. For mail order information, send a SAE with £2.50 in stamps. A. K. are now stockists for Knit-Fit drying frames at £19.95 or £22.95 inc. p&p by mail order. Contact A. K. Yarns at 30 Brindley Road, Dodwells Industrial Estate, Hinckley, Leicestershire LE10 3BY (Tel: 0455 234900).

It's hard to resist the lush appeal of a range of mohair as silky and colourful as that of **Bee Bee Wools**. This is a family business, specialising in supreme quality Yorkshire spun mohair and other fancy knitting yarns, which prides itself on an excellent mail order service. The yarns are specially treated to glide easily through a knitting machine and are available to trade and private customers. The splendid service includes the supply of as little as 25g of yarn from the same dyelot, should you run out! Bee Bee also make their own appliqués and have matching buttons to enhance



your mohair garments. See them at all the main knitting exhibitions or send £1.50 for a catalogue to Bee Bee Wools, 'Fieldside', Filey Road, Flixton, Scarborough, North Yorkshire YO11 3UD (Tel: 0723 891881).



Bonnie's Wools, founded over 20 years ago, is renowned as a major supplier of quality coned yarns for machine knitters. Stockists throughout the UK have excellent selections of Bonnie's brands of yarn, including the famous Sable and French crêpe, Bonnie's four-ply and luxury four-ply, three-ply, DK, new four-ply Nepp, chunky, highland wool mix four-ply, Aran and 24 shades of 2/30s acrylic. If that isn't enough, most Bonnie's stockists carry a large range of industrial yarns supplied by them at bargain prices and including Shetland, lambswool, acrylics, cottons, fancy yarns and bouclés. So for top quality basic yarns or top fashion



designer yarns, Bonnie's can be relied upon for a guarantee of quality. Information from Bonnie's Wools Ltd., 1273 Bristol Road South, Northfield, Birmingham B31 2SP (Tel: 021-475 1691).

As well as being this country's leading supplier of coned yarn for machine knitting, Bramwell Yarns are now being distributed to many other countries around the world, enabling more and more discerning machine knitters to experience the superb quality, texture, colour consistency and constant weight and strength of their yarns. The extensive range of yarns available from local stockists should meet every knitting need for the coming season and includes four-ply acrylic, Hobby Knop, Hobby Variations, Rania, Texas Chunky, Baby Bramwell, 2/30 Repeat-



able H.B. Acrylic, Artistic, Roseknit Superwash, Bramwell Silky, Metallic, Instant Fair Isle, Double Knit, Montana Cotton, Duomagic, Super Duomagic, Zodiac, Celebration, Bramwool, Chunky Mohair and Bramwell 2000. Full information from F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU (Tel: 0282 779811).

British Mohair Spinners Mohair Shop specialises in the sale of high quality brushed mohair yarns to personal callers or by mail order. As well as being major stockists of Jarol yarns and associated accessories for the discerning knitter they also offer shirts, knitwear, underwear and other textile goods at genuine mill shop prices. The shop features various special offers throughout the year on yarn



and goods. Coach parties are welcome and credit cards are accepted for mail order. Price lists and shade cards are available from the Mohair Shop, Midland Mills, Cape Street, Bradford BD1 4RL (Tel: 0274 728456).

For a really extensive range of yarns to suit almost all machine knitting purposes, Brockwell Yarns is certainly worth contacting. Plain cottons, wools, mercerised cottons and lambswool, are among the popular standard choices. For those rather special garments, Brockwell also have a great selection of Botany/mercerised yarns which in addition to some 16 special shades, can also be bought in any standard Botany and mercerised colour. Mercerised cotton with lurex makes for an exciting difference, together with silver Chainette. In addition, Brockwell can boast one of the most



extensive ranges available – plain or slubbed cotton quality yarn available in no fewer than some 60-plus top fashion colours! For details and shade cards, contact S. & J. Andrews (WY) Limited at Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ (Tel: 0422 834343).

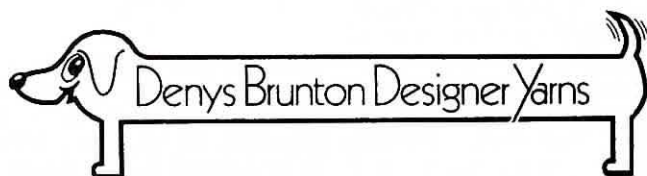
For those with an eye attuned to fashion, Celandine offer quality fashion yarns at affordable prices to suit any standard gauge machine. Dreamy Super Kid Mohair (Dawn) in 18 tempting shades; Supawash Wool (Jamie), lambswool blended with alpaca (Lisa), Camel (Sultan) and interesting acrylic/glitter/nylon (Spangles), or an acrylic/wool/alpaca mix (Sara Machine). For warmer days (or those travelling to warmer climes), there is Celandine's superb silk blend, Sienna, also good in winter as tops under suits and light yet warm for sweaters. This is one of those great yarns to knit if you live with central heating!

This year Celandine also



launched a new yarn, Claire – a lovely cotton/linen/silk slub yarn in the currently fashionable natural shade.

For full details, send £1.50 (refundable) to Celandine Ltd., 44 Kirkgate, Otley, West Yorkshire LS21 3HJ (Tel: 0943 466640).



At Denys Brunton Designer Yarns they aim to please and are committed to giving their customers the quality they deserve. One of the favourites in their range is Magicolor, a four-ply yarn in multi-colours which, when knitted with De-Lux in Fair Isle, gives unique garments that are also soft to wear and easy to wash. Also in the range are Duetto, a three-ply version of De-Lux,

Chique, a four-ply for elegant styles and, for chunky knitters, All That Jazz and Loopy-Loo have all the quality and softness that Denys Brunton yarns are renowned for. See them at your local stockist or contact Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR (Tel: 0274 874091).

You can achieve couture looks even with the simplest of patterns if you use exclusive designer yarns. Continental Yarns have a wonderful range of yarns from Italy, France and elsewhere: mainly hand-knitting weights, many of them can be woven in or knitted on a chunky machine for fabulous effect. Maureen Halse, the proprietor, has the UK distributorship for Anny Blatt, Georges Picard, Mondial and

many more top names and offers a wide range of novelty yarns plus a selection of wool, alpaca and cashmere/wool, plus stylish Continental patterns. Visit the shop for these together with buttons, embroidery kits and much more. Mail order is also available. Contact Continental Yarns or visit the shop in its fine historic setting at 6 Pultenery Bridge, Bath, Avon (Tel: 0225 427440).

Continental Yarns



**BEDFORD
SEWING AND
KNITTING**

In common with most people nowadays, machine knitters are concerned with environmental issues – and happily, new environmentally-friendly yarns and accessories are now becoming available while sacrificing nothing to quality and competitive pricing.

BSK Limited, who enjoy a well-deserved reputation for their enormous range of yarns and all things to meet the demands of knitters, now have Emu 'Naturally' four-ply, a 500g cone of 100% pure British wool available in seven

natural shades, with a DK quality also available. The yarn will retail at just £7.99 a cone and to create it, selectively bred British sheep have been chosen because of their characteristics of colour. The hues which are fashion favourites at the moment, are obtained by blending the naturally coloured wools of the black and brown sheep, avoiding the use of chemical dyes. For more information and shade cards, contact BSK Ltd., Murdock Road, Bedford MK41 7LE (Tel: 0234 217096).

— Design Design —

For rather special yarns look to Margaret Piers (Design Design), a small family business with a reputation for high quality, mainly natural, yarns which are appreciated alike by craft knitters, designers, small businesses and home knitters. At present all the yarns are fine counts which are both versatile and easy to use and ideal for both double and single bed work. Yarns can be mixed – for example, cotton combined with Botany or two ends of Perla in different shades used with Botany as the main yarn for a lovely bro-

cade effect. Adhering to good old fashioned service, this firm, free of charge, will wind cones with the required number of ends. However, the number of ends must be stated clearly on the order form, otherwise single end yarn will be sent. There is a mail order service only, but with speedy despatch, usually on that day. Contact Design Design at 51-53 Lancaster Road, Hindley, Wigan, Lancashire WN2 3NJ (Tel: 0942 55958). Telephone queries from 6pm to 7pm – answering 'phone from 9am.

designer yarns

Designer Yarns are a small specialist mail order company who sell their own range of machine knitting yarns direct from the mill – a very convenient way of making your selection. They have a comprehensive range of Merino/Lambswool in both four-ply and two-ply in a range of over 45 shades and a smaller range of machine-washable Merino/Lambswool four-ply yarn. The fourth yarn available is a Tussah effect cotton in four-ply weight and in some 25

shades. All their yarns are available on 500g cones and the minimum order is 1 kilo (2 cones). For a full shade card and price details, send a large SAE and £1.00 (refundable) to Designer Yarns, PO Box 18, Longcroft, Keighley BD21 5AU (Tel: 0535 680305).



Take a look at what Forsell have to offer – the Superwash has been re-vamped and there are now 41 shades in the four-ply range, the latest being four mixtures – Afton, Lingfell, Cartmel and Dunbrae. In the two-ply and three-ply ranges there are 28 shades which match the four-ply, making this an extremely versatile range to employ. Forsell Sheep Breed range consists of yarn from five rare breeds – and each cone comes with a

Forsell

garment label: the yarn is a fine four-ply. Suva is the latest addition – this is 66% pure wool and 34% slub cotton in five natural muted shades and knits as a fine four-ply. More information from T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE18 4SG (Tel: 0533 786281).

DIRECT SEWING KNITTING & SUPPLIES

If you have plans to knit something 'rather special', consider Harmony Yarns by DKSS, which are favoured by leading knitwear designers. There are three ranges, all in 2/30 weight and in a superb choice of fabulous fashion colours. Gemini consists of 50% wool, 50% acrylic and is available in 17 superb shades which blend together wonderfully well. This yarn is machine washable and anti-tickle. Pearl is 100% acrylic but may surprise you because it appears like industrial cotton, looks fantastic

when knitted up and unlike cotton, holds its rib! Also machine washable. Finally, Playdays is a 100% acrylic which is great for everyday wear. It comes on 250g cones, ideal for knitting children's garments or for three- and four-colour work – machine washable. Shade cards cost 30p for each type of yarn. Send stamps when ordering shade cards only to DKSS Ltd., 769-771 Attercliffe Road, Sheffield S9 3RE (Tel: 0742 449888). Mail order service.



Evergreen is the only company in the UK – and possibly the world – to be recycling eco-friendly machine- and hand-knitting yarns in a range of colours which are 100% undyed! Their wool/acrylic collection is machine washable and available on 1000g cones and the acrylic/cotton range has the same properties. Both ranges have a number of environmental benefits in addition to their high quality. Newest of all from Evergreen is the introduction of recycled denim and

new hemp with recycled cotton, which creates a linen-like fibre. Complementary fabrics are also on offer, making it possible to knit a garment and add a co-ordinating suit or skirt. Machine shade cards cost £1 and hand shade cards £3 – refundable and there is a 20% discount for bulk club orders. Details from Evergreen, (Dept. AJ), Albert Mills, Bradford Road, Batley Carr, Dewsbury, West Yorkshire WF13 2HE (Tel: 0924 453419).

Hush Knit Yarns

Hush Knit Yarns Limited are specialists in yarn for domestic knitting machines. For autumn they offer five qualities – of which one, Mayfair, is a fine play acrylic/wool, a new line available in 20 colours and ideally suited for jacquard on European machines – this is favoured by a number of designers. Hush Knit are also sole distributors for Jandis two/three-ply 100% Brushed Acrylic for single-end knitting on European machines which has already achieved a fine reputation. Fine Crêpe is the original used by leading

designers for exclusive suits, dresses and skirts, while their 4-ply Crêpe was the original yarn imported into this country, which still offers the same superb quality valued by serious knitters. Finally, the four-ply acrylic/wool in 75%/25% quality English yarn is now available in 30 colours including ten new mixture shades. Hush Knit Yarns, can be found at retailers or by mail order from Hartington Yarns, Unit 6, Balloon Wood, Coventry Lane, Beeston, Nottingham NG9 3GJ.

JAMIESON & SMITH

Jamieson & Smith (Shetland Wool Brokers) Ltd. are a small family firm established over 40 years, supplying 100% pure wool from sheep born and bred in Shetland. They offer an extensive colour range reflecting the natural beauty of the islands, available in many weights on hank for the hand knitter and in two-ply jumper weight on cone for the machine knitter. As well as to

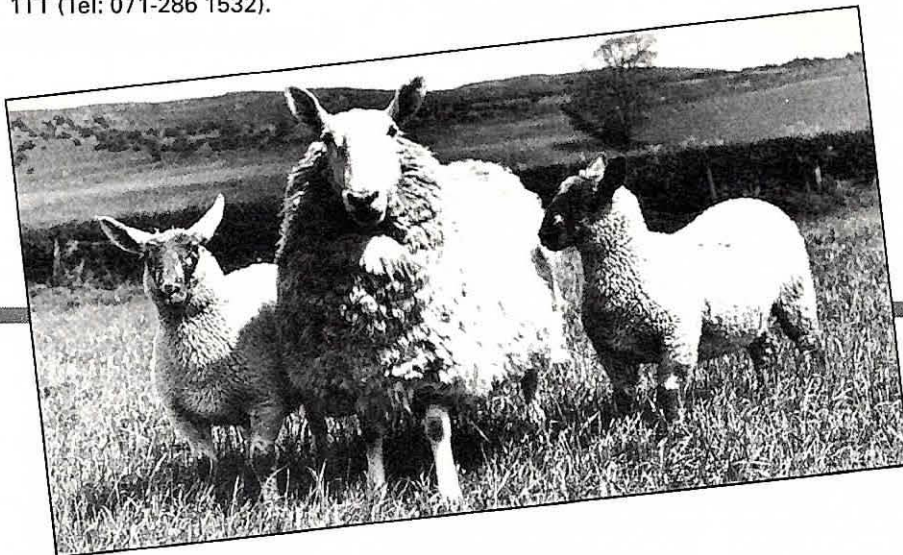
knitting yarns, this firm stocks accessories such as knitting needles and a range of buttons ideal for knitwear. The quality and popularity of these knitting yarns has resulted in a world-wide postal service and the firm takes pride in the prompt despatch of orders. Contact Jamieson & Smith at 90 North Road, Lerwick, Shetland Isles ZE1 0PQ (Tel: 0595 3579).



Nina A. Miklin EXCLUSIVE YARNS

Nina A. Miklin is renowned for her exclusive yarns which give easy knitting and perfect results and the range includes a variety of qualities in different textures and an exquisite spectrum of colours. Roma is a most versatile and sought-after yarn, an extra-fine 100% virgin Merino wool which is shrink resistant and avoids the necessity of washing the tension square. A fine yarn, it can be used single for double bed jacquard, double – two ends wound together – for light-weight knitting and treble or fourfold for more compact knitting. Roma is supplied

ready-wound double or treble on cone if required. New colours from neutrals to warm darks, are also available in Carino – a silk/wool blend, Maestro – a cashmere/wool blend and Angora – the ultimate luxury. For shade cards and knitting tips, send SAE with £3.60 to Nina A. Miklin, PO Box 1720, London W9 1TT (Tel: 071-286 1532).



Spectrum Yarns also offer the machine knitter a huge range of shades in top quality value-for-money yarns. Linaria is a 100% Courtelle four-ply on 500g cones in 60 shades including both classic and fashion colours and covering is a wide choice of toning colours. Tango, a four-ply mix of 20% wool/80% Courtelle on 500g cones gives a soft fabric which drapes well and the addition of wool gives the 30 shades a more muted feel than those in Linaria. Strata is

an Aran-weight mix of 20% wool/80% Courtelle, available in cream only on 800g cones and ideal for more rugged outdoor wear. Delta, in white only, is a three-ply 100% Courtelle yarn on 400g cones. All Spectrum Yarn coned yarn is double waxed to glide effortlessly through the machine. For a free shade card, price list and order form, contact Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield HD7 5BB (Tel: 0484 843732).

UPPINGHAM YARNS

Uppingham Yarns is known for its industrial yarns, available at a fraction of normal cost, owing to Uppingham purchasing on contract direct from spinners and from surplus industrial supplies. Uppingham has its own processing factory and laboratory to ensure fibre quality. Yarns from silks to acrylics are avail-

able in many counts and the firm is always pleased to try to match any samples of unusual yarns not easily obtained elsewhere.

For shade cards and information, contact Uppingham Yarns Limited at North Street East, Uppingham, Leicestershire LE15 9QL. (Tel: 0572 823747).

YEOMAN YARNS



There's a new catalogue available now from Yeoman Yarns and although you may buy their yarns from your local stockist, it is worth having a copy by you as no shop could hold such a huge range of qualities and colours. For autumn the new look at Yeoman is Ledbury, a tweed/marl four-ply mix of acrylic, wool and viscose, plus new marled shades added to the Polo Merino Wool range. New colours bring the Canale range up to 49 shades

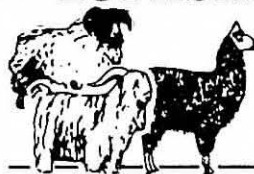
and copper, charcoal, black and mother-of-pearl extend the sparkle of the metallic yarns range. The return of mohair is marked by the addition of Cigno, a 70% kid mohair in glorious colours and there's to be a new luxury range 'unveiled' at the NEC Exhibition. The 1994/95 catalogue has the new yarns and the old favourites so for your copy send £2.95 to Yeoman Yarns Ltd., 36 Churchill Way, Fleckney, Leicestershire LE8 0UD (Tel: 0533 404464).

Texere Yarns

In addition to a first-class mail order service, Texere Yarns hold extensive stocks on their premises with lots of top quality, low priced yarns available to personal callers. Visitors are welcome to browse their way through 10,000 square feet of warehouse, packed with easily visible yarns and other accessories. These yarns are variously spun with acrylic, alpaca, angora, camel, cashmere, cotton, hemp, linen,

lurex, mohair, nylon, silk, viscose and wool and in addition to the more usual weights and industrials there are variations such as chenille, ribbon, chainette, crepe, boucle, cord – and more. For a hugely comprehensive catalogue, contact Texere at College Mill, Barkend Road, Bradford BD3 9AQ (Tel: 0274 722191). Warehouse openings: weekdays from 9am to 5pm; weekends by arrangement.

THE Yorkshire MOHAIR MILL



The Yorkshire Mohair Mill is an obvious choice if one is looking for a fabulous range of mohairs but now they are offering 'tomorrow's yarns today'. Absolutely new are their eco-aware, environmentally-friendly, recycled fibre

yarns in cashmere/ lambswool, cotton/lambswool, denim and hemp (similar to linen flax but from the cannabis plant!). A machine-washable Aran at only £3.99 per 400g and baby or DK weights in Courtelle are also part of a range which includes reasonably priced Designer Knit Kits. Send £2.95 (refundable) to The Yorkshire Mohair Mill, Mohair Mills, Gibson Street, Bradford BD3 9TS (Tel: 0274 668686).



Mary Dowse
Designs

Blue Danube

Mary's latest confection for dances and parties has all the vivacity of a Viennese waltz in its full gathered skirt swirling from a tiny strapless bodice and the demure fichu, an optional extra which can also be worn as a stole. A simple style, Blue Danube is very easy to knit in Bramwell's Lurex and is sure to sparkle on many a starry night to come. The pattern for this Mary Dowse Original costs £2.50. Order yours with the coupon provided.

To: Mary Dowse, 50 St Anne's Crescent,
Lewes, East Sussex BN7 1SD.

Please send me _____ Blue Danube
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DUOMATIC UPDATE

STOCKING STITCH

Whatever next? I recently heard from an E6000 knitter who had been advised that if she wanted to knit stocking stitch she should get a Japanese machine. I have nothing against Japanese machines, I have two myself, but the Passap can knit beautiful stocking stitch garments. This applies to the Duo 5 and Duo 80 as well as the E6000. All you need to do is learn how.

Hazel Duignan

Usually a stocking stitch garment begins with a 1x1 rib but at the moment everyone seems to want some tops which 'do not pull in at the bottom'. I recently knitted a cardigan using King Cole four-ply anti-tickle wool and started as follows:-

Handle up, orange strippers. Push up needles on both beds and arrange for 1x1 rib. Set locks to N/N, stitch size 4/4, knit one row. Push up all in-between needles on the front bed. Set locks to GX/N, stitch size 5, knit 26 rows. (Change to black strippers after knitting one row GX/N.) Increase stitch size to 5 1/4, knit two rows. Increase stitch size to 5 1/2, knit two rows. Increase stitch size to 5 3/4, knit two rows. Transfer all the loops from the back bed to the front bed. Back bed needles to non-working position. Handle down, black strippers. RC 000. Set locks to GX/N, stitch size 6. Knit on to required length.

This gave a nice neat stocking stitch hem which I steam pressed (I would not have pressed an unpressable yarn such as a high bulk acrylic). The hem lies flat and does not flare out. Because only rather large loops are transferred from the back bed to the front bed at the top of the hem, there is no hard line at the top of the hem.

Knitting the main stocking stitch area of the garment presents no problems. It is essential to use the black strippers and to have the correct stitch size for the yarn being used. If you are unsure of the stitch

size, knit a little sample. When you find a stitch size which gives the fabric which you prefer, then make a note of the yarn and stitch size for future reference. When making this note, always write down the colour of the yarn used, since dye can affect the yarn. My garment was knitted in black yarn. If I had been using white or a very light shade, I probably would have used a slightly lower stitch size.

Increasing and decreasing on stocking stitch garments presents no problems, although I prefer a fully-fashioned shaping if this is possible. Use either the two- or three-pronged tool and move either the end two or three end stitches in by one needle and then put the empty needle out of work. This fully-fashioned shaping looks very neat on a raglan shaping. If you would like to make it look more decorative, then alter it as follows:- if your pattern reads 'decrease one stitch every two rows', then double the number of stitches and rows so that you decrease

two stitches every fourth row. Use a five-pronged tool for this and move the end five stitches in by two needles. This is a useful way of cutting knitting time as stopping every fourth row is quicker than stopping every second row.

When decreasing on a V-neck shape, whether it is a sweater or cardigan, I use the following method. Transfer the stitch from needle two on to needle one and then move the two stitches on to needle two, putting needle one out of work (see Diagram 1). This gives a neat edge for sewing on a band.

Although I have written so far about knitting stocking stitch on the front bed, there is no reason why you should not use the back bed. Just reverse the lock setting to N/GX.

Dividing for the neck shaping can be done in various ways. The centre stitches will be cast off as usual, then the stitches at the left of centre can either be put on to decker combs or knitted back to non-working position with waste yarn. Knit the right side of the neck. When this is knitted and cast off, then put the stitches at the left of centre back into the hooks of the needles and knit the left side to match the right side.

A word for the E6000 knitters and then I will mention another method for knitting a neckline.

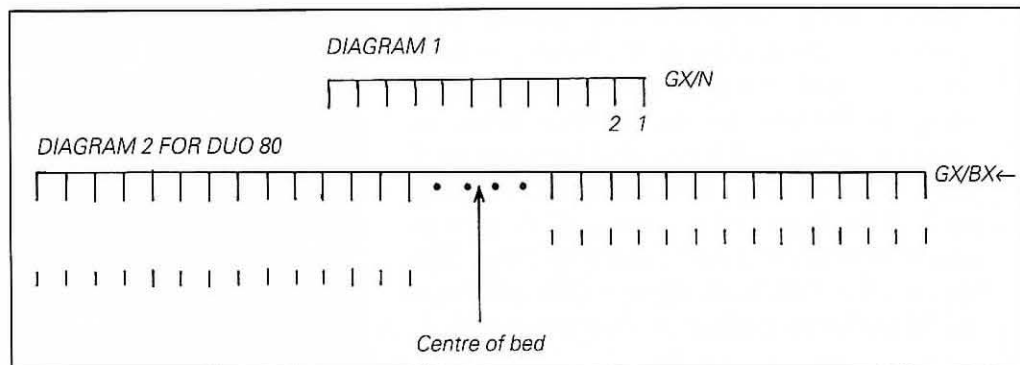
If you wish to use the electronics while you are knitting stocking stitch, then use Technique 100 and bring the pushers out of the rail as usual. You will have to use this method if you wish to use the Form program and also you will need the electronic function for the

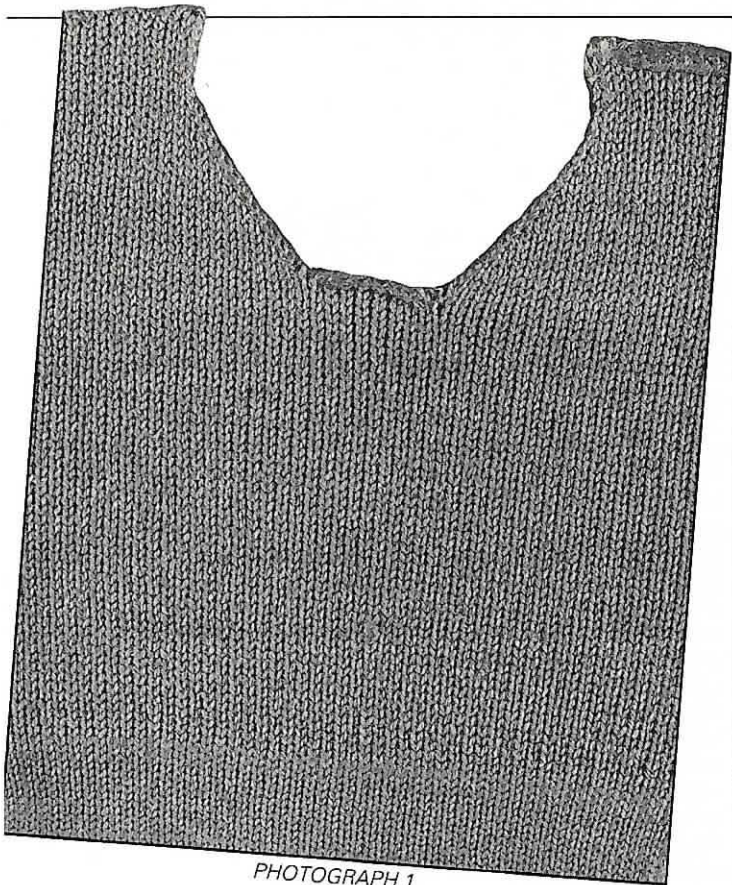
next method of shaping a neck.

Firstly, wind off enough yarn to knit the left side of the neck on to a separate cone or on to your wool winder. The stitch pattern used for this method is pattern 1100 which is a two-stitch pattern. This has to be multiplied so that it will be wide enough to cover the number of stitches which you are using. To try it out we will use 60 stitches and multiply the two-stitch pattern by 30. Here is the program for a piece of knitting 60 stitches wide, starting with a 1x1 rib and shaping a neck. I have used Technique 100 for the garment up to the neck, but you could knit on GX/N and then just program the neck.

Prog		ENT
Erase		ENT
Cast on	1	ENT
All St Patt		NO
St Patt A	100	ENT
Test		NO
All St Patt		NO
St Patt B	1100	ENT
Alter		NO
Knit Tech	245	ENT
Enlarge Position		ENT
Cm ?		NO
↑ R8		ENT
↔ Sts 2		NO
Sts 2x1	30	ENT
Position		NO
Test		NO
All St Patt		ENT
Form		NO
L needle	30-	ENT
R needle	30	ENT
Start cast on		ENT
Starting Position		ENT
Cast on		ENT

Follow instructions. Cast on using a four-ply yarn. Knit about 18 rows of 1x1 rib. Transfer all stitches to the front bed and put a pusher under every needle. Change to black strippers. Knit about 50 rows in Pattern A. Lock on the right. Thread your second ball of yarn through the second feeder from the left (the yarn which you have been knitting with should be in the first feeder). Cast off the centre eight stitches loosely.





PHOTOGRAPH 1

Select for Pattern B. Knit using the yarn from the second feeder from the left as Colour 1 and the yarn from the first feeder as Colour 2. Knit two rows Colour 1, two rows Colour 2. Decrease one stitch at each side of the neck edge on every fourth row, eight times in all. This is the same as decreasing one stitch on every other row. Knit eight rows without shaping. Cast off each side separately.

Instructions for Duo 80. Wind off a separate ball of yarn for the left side of the neck and thread into second feeder from the left. The main yarn should be in the first feeder. Cast on over 60 needles for 1x1 rib and knit about 18 rows of rib. Transfer all stitches to the front bed. Change to black strippers and set stitch size for stocking stitch. Knit about 50 rows, finishing with the lock at the right. Cast off the centre eight stitches loosely. Set pushers as Diagram 2 with all pushers at the left of centre in rest position and all pushers at the right in working position. Set locks to GX/BX←. Always take lock across all stitches in work. Knit in sequence of two rows feeder 2, two rows feeder 1. Decrease one stitch at each side of neck on every fourth row, eight times in all. Knit eight rows without any shaping and cast off each side separately.

I did mention a similar method in the April '93 issue

of *Machine Knitting Monthly*, when I was explaining how to knit a sweater in coloured squares. It is very useful for a round, V or split neckline but can only be used on a stocking stitch garment. When you wish to adapt a pattern to this method, double the number of rows knitted from the beginning of the neck to the cast off at the shoulders and double the number of rows between decreases as every four rows knitted only gives two rows length at each side of the neck.

Well there you are, you have created a stocking stitch garment. The only thing left to do is make it up. Always block and press, or steam, or dry under a wet cloth, depending on the yarn used. Take care with the stitching. I usually use mattress stitch as this gives a very neat finish which is essential on a plain garment. Practice knitting and making up school jumpers, then, when your garment is perfect, invest in some really good luxury yarn and make yourself a classic sweater which will always look wonderful.

I do hope that this has sorted out the stocking stitch problem for anyone who has not tried it yet. I have knitted a small sample (Photograph 1) showing the stocking stitch hem and a neck shaped by the method described.

Until next month, happy knitting.

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticisms or praise to yourself. Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

★ STAR LETTER ★

Dear Anne,

I have been a keen hand-knitter all my life, but as the garments were taking longer and longer to complete I bought a Bond machine after seeing a demonstration at my wool shop. This was three years ago and whilst the Bond is a very easy machine to use, it had its limitations; fancy work can be time-consuming. Then I saw an advertisement in our local newspaper, a Toyota 858 for £100; I couldn't resist. This was five months ago and I've loved it from the beginning. It had hardly been used and came with a table and five packs of punch-cards, also a pack of unpunched cards. After a good clean and oiling, it now works like a dream. I love the lace carriage and Fair Isle is so easy, yet there is so much more I need to learn, weaving, tuck and those little buttons.

It makes me sad when I read in 'for sale' columns – knitting machines for sale, hardly used or unwanted gifts. I shall be 70 next birthday so if an aged lady like me can get to grips with new ideas, anyone can.

My knitting is mainly for my family. I usually make what takes my fancy from your magazine or Marion Nelson cards with a little bit of fancy work, then if anyone fancies my handiwork, it gives me great pleasure to say 'Please take it, I can make another'. My daughter goes through my wardrobe every time she comes home to see the latest woolly mum has made, fancies it and away it goes.

I still have my Bond and find many tools of the Bond very useful with the Toyota, especially the Bond rods. After turning up a mock rib I just slip the Bond rod into the fold, it gives an even weight, with no snags, no having to insert the comb into the knitting and it helps to tighten the mock hem. The Bond weights are also very handy, with just two prongs they are easy to slip into the edges. The Bond row counter is stuck on to my table with Blu-tack, at hand to keep check of increases and decreases. Moreover of course, for a straightforward double knitted garment, the Bond itself is ideal, very quick to run up school jumpers and so on. I could go on about my knitting machines for ages, however, this letter was originally intended to thank you for your kind attention to my request for back issues with Toyota 858 articles, so again, very many thanks, I think your magazine is the tops.

Yours sincerely,
Mrs J. Williams
Llanelli, Dyfed.

Thank you for telling us the story of your machine knitting career ... so far. We admire your enthusiasm and know there's enough to learn and experiment with to keep you busy for years! You win a free subscription for writing this month's 'Star Letter' so we hope you'll find all the patterns and expert information you need in your complimentary copies of MKM.

Dear Anne,
Machine knitting has been a hobby of mine for many years and I have made some lovely things for others as well as myself. But jumpers look nicer with collars and here is where my efforts fall down. As the result cannot be seen until the garment is off the machine, I find it difficult to gauge the length of knitting required – too short and it looks strangled, too long and it becomes lumpy. It would be nice to feel confident when knitting lovely long collars on V-necks or neat scalloped ones with longer points on round necks. Shawl collars are lovely – but how does one do them? The necklines of jumpers are so very important and it would be wonderful if we could read an article in your super magazine on this subject.

I am sure that many readers who, like myself, use the Knit Tracer would appreciate a little help in this direction. It would make very good reading.

Yours sincerely,
Pamela Boraston
West Chilington, West Sussex.

Thanks for the suggestion, Pamela, we'll see what we can do.

Dear Anne,
I recently discovered a wonderful, inexpensive program for the computer (it cost under £15.00) and I wondered if any of your other readers might be interested. It is for the cataloguing of articles and so on in magazines and it is very easy to use.

In the past I have tried many ways of cataloguing the hundreds of patterns and articles, without much success. (I have been an avid reader for a long time now and I'm very loathe to throw any of my issues away.) Whilst I do enjoy sorting through them, by the time I have finished reading all those re-discovered articles and so on, not a lot of knitting gets done! The program I referred to is called MAGAZINE INDEXER and it is by

Fieldsoft, 5 Maryfield Gardens, Galashiels, Selkirkshire TD1 1NL.

By the way, I wonder if it would be possible to have an article, at some time, on how one goes about designing lace, tuck and so on with the DesignaKnit program?

If, by any chance you do print this letter, would you send the £5.00 to the R.N.L.I. please.

Keep up the good work.
Yours sincerely,
Mrs Sheila Hamill
Aldershot, Hampshire.

Thanks for passing on the details of your program, Sheila and we are delighted to donate your £5 to the R.N.L.I. Thank you also for suggesting the article on lace – we shall add it to our plans.

Dear Anne,
I wonder if this tip is worth passing on to your vast army of readers.

When using the ribber and knitting with dark yarn, for example black, navy and so on, and especially if the light is poor or, like mine, the eyes are not what they were, keep a small torch beside the machine. Cast on your zig-zag rows and before putting in the ribber comb, shine the torch underneath your zig-zag row and you can tell at a glance if your cast-on row is correct.

Yours sincerely,
Hazel Hawkins
Harlow, Essex.

Dear Anne,
I do not usually write to magazines, but on this occasion I felt I must write to recommend David Drummond of Drummond Wools, 79-81 Haymarket Terrace, Edinburgh EH12 5HD.

In November I decided to take the plunge and buy an electronic machine. I rang six shops, including, of course, a very local one, for information, price and trade-in on my two machines. I was amazed that, after promising to ring back, only one shop rang – David

Drummond. In such a time of recession this was difficult to believe. Naturally I dealt with him and how fortunate I was.

I had first class service, he and his staff are courteous and helpful, he offers free 24-hour delivery, he even sent me an empty box to pack one of my machines in and his prices were very keen.

If help is required, he and his staff are always there, even on a Sunday, to give step by step help.

Unfortunately both my trade-in machines were smashed on arrival. Thank goodness I had insured them. It has taken until today (three months) for Parcel Force to resolve this and Mr Drummond has waited patiently and helpfully for his money.

I cannot speak too highly of his shop and would not go anywhere else for machines or accessories.

Do tell other readers always to insure machines when posting them, however well they're packed.

Yours sincerely,
Rosemary Kimberley
Shrewsbury, Shropshire.

Dear Anne,
I just thought I'd give you a little smile. The other day I was knitting away when I came to transfer some stitches. The inevitable happened and I dropped a stitch. Out loud I said 'Flippin-Nora'. I couldn't say much else as my daughter, who was two just before Christmas, was in the room with me.

'What's the matter, Mummy?' she asked. 'I've just dropped a stitch' I replied. Anyway, I picked it up and carried on as you do.

Next thing I knew, Sarah is scabbling about under my machine round my feet. 'What on earth are you doing?' I asked. 'I'm looking for the stitch you dropped' was the reply.

I couldn't help but laugh and thanked her, telling her it's alright, I've found it. If only she was always so helpful!

Yours sincerely,
Mrs Joan Clayton
Penwortham, Preston.

Dear Anne,
I have found that most people have a problem with the cast-off seam not dropping to equal lengths at both sides of side-ways-knit skirts, while taking it off on to waste yarn to graft it seemed an effort and time-consuming job. So I thought there must be an easier way to graft it by not removing it from the machine.

The method I discovered is quick and easy, once you get the rhythm. It is also ideal for sideways-knit sweaters (no side seams) and drop shoulders (no shoulder seams).

As you will see from the sample enclosed, stripes need to have one row less of the grafting yarn colour, as the graft row makes an extra row.
Yours sincerely,
Mrs Joyce Pocknall
Northfleet, Kent.

GRAFTING ON THE MACHINE

For the example, a shadow-pleated skirt knitted in Hobby and Silky. After knitting the required number of rows: Pick up the Silky stitches from the waste yarn and place them on the same needles as the Hobby stitches, putting the Silky stitches in the hooks and in front of the Hobby stitches.

Check that both sets of stitches are in the hooks. Remove waste yarn. Keeping both sets of stitches in the hooks, push the needles back to 'B'.

GRAFT AS FOLLOWS: Thread a darning needle with Silky (leave a fairly long end to prevent losing the needle on the bed if you drop it).

Bring one needle to E position. Push the darning needle up through the first Silky stitch from behind to the front and pull through.

Take the darning needle round to the right side of the same machine needle and push it up through the first Hobby stitch from behind to the front and pull through, keeping the yarn at the right side of the needle (you can secure the tail end of yarn at this point if you wish).

Bring the next machine needle out into E position, making two needles in E position.

* Push darning needle down through the front of the

same first Silky stitch, then up through the second Silky stitch from behind (in at the first and out at the second Silky stitch) and pull through.

Taking the grafting yarn under both needles, take the darning needle to the right side of the machine needles and push it up through the back of the same first Hobby stitch from behind and pull through between the two machine needles.

Pull it across to the left of the machine to give some tension, then, holding the grafting yarn down between the two machine needles, push the first needle back to A position, slipping the end stitches off.

Push the darning needle in through the second Hobby stitch (on the remaining needle) from the front and pull through to the back (in at the first and out at the second Hobby stitch). Hold yarn to the right side of the remaining needle.

Push one more needle to E position.

You now have two needles in E position, ready to start again *.

Repeat from * to * all along the row, pushing out one needle at a time as required and returning the end needle to A position to slip the grafted stitches off the end as you go, for easy access to the stitches.

Thank you Joyce for sharing your method with us and sending the knitted sample. It was pointless showing a photograph of it as you really can't see the join. We had to guess from the yarn ends!

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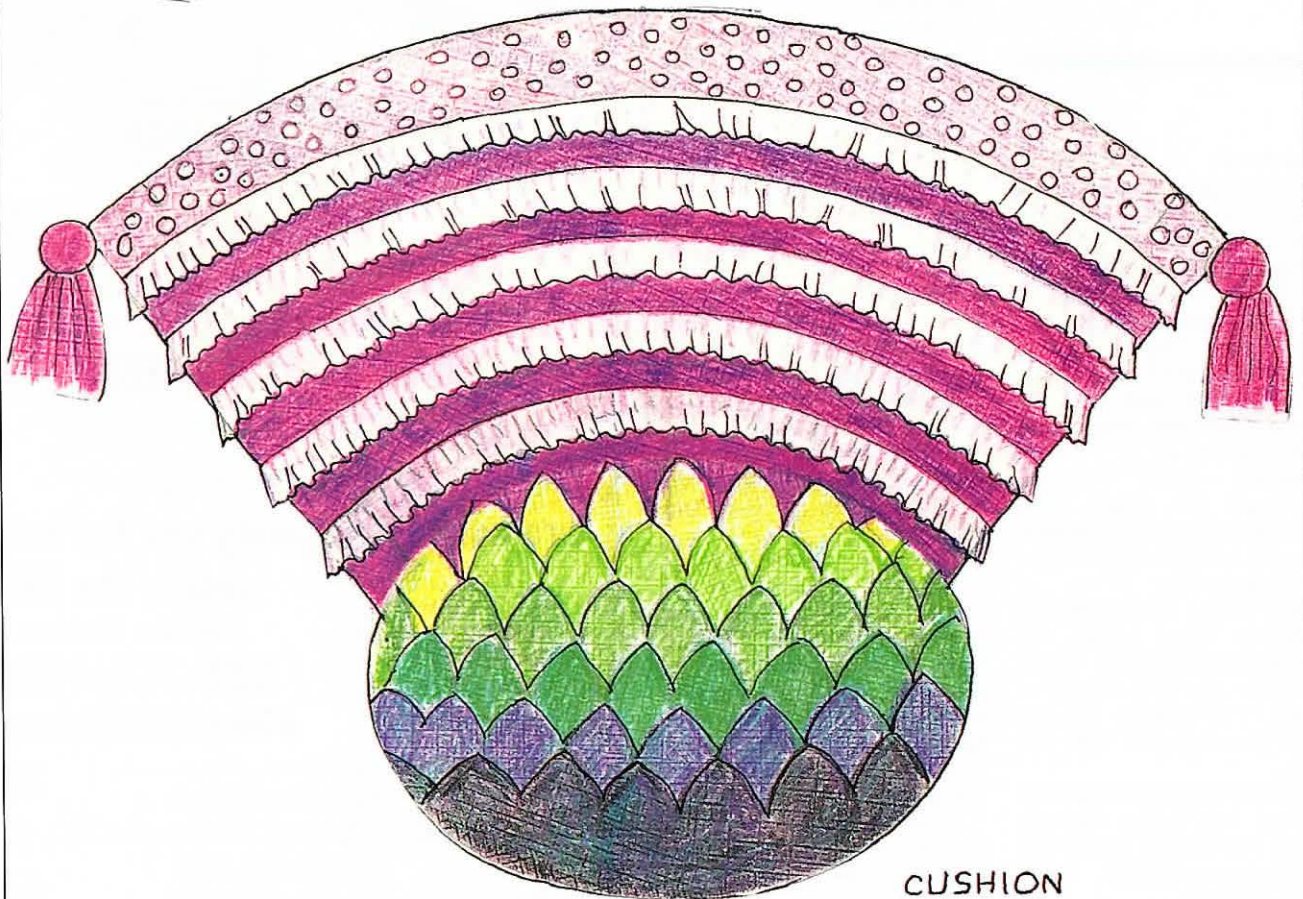
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Two little sketches of thistles inspire Anne to design a highly original cushion!

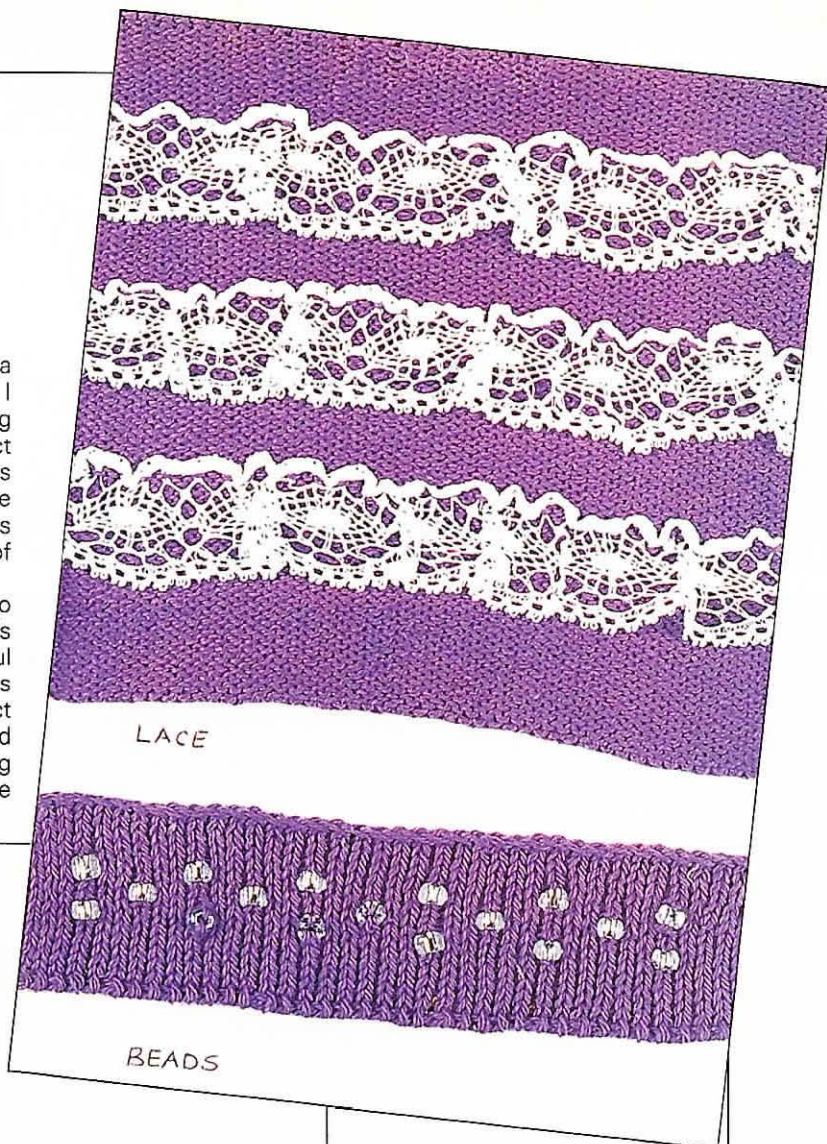
The pencil sketch dates back to my teens when I was at Art School. The pen and water-colour sketch was drawn on a painting holiday in Cornwall several years ago. On neither occasion did I imagine I would be designing a cushion from them!

First look at the bulbous spiky section under the mauve flower. My 'spiky' sections have been knitted in separate strips and I really enjoyed selecting the colours for these. Each section is divided into spikes, decreased to a point, with each line of spikes overlapping the next and then

being secured.

The purple flower-head of a thistle is light and fluffy so I have used frills of lace edging to give this light, fluffy effect to my cushion. The beads which I have knitted-in on the top section, represent drops of dew sparkling on the top of the thistle.

You don't need to be able to sketch or paint a flower – it's easy enough to find beautiful pictures of them in magazines or garden brochures. Select one that you really like and have fun designing something around it. It doesn't have to be a cushion!



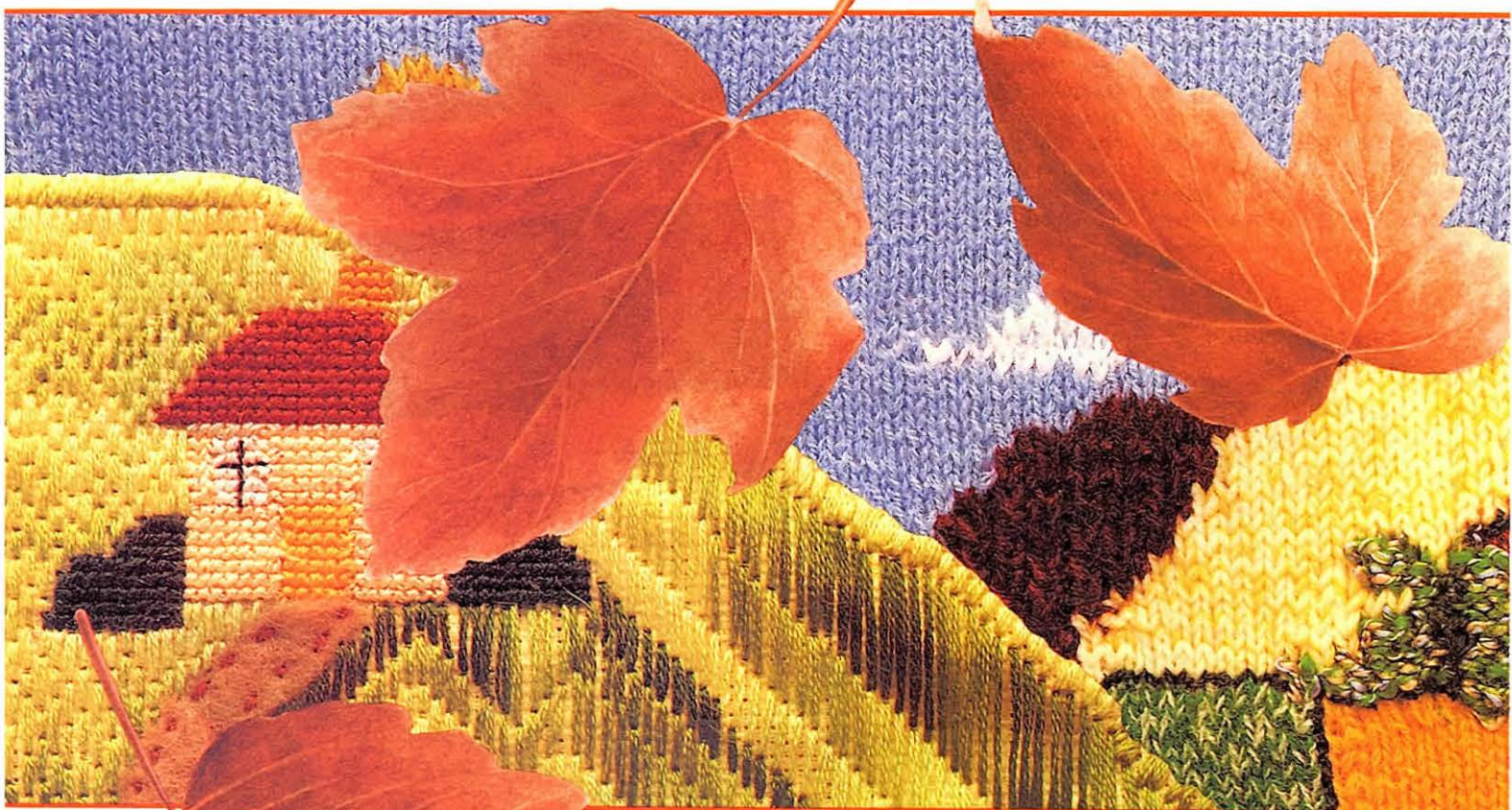
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Anne Kent

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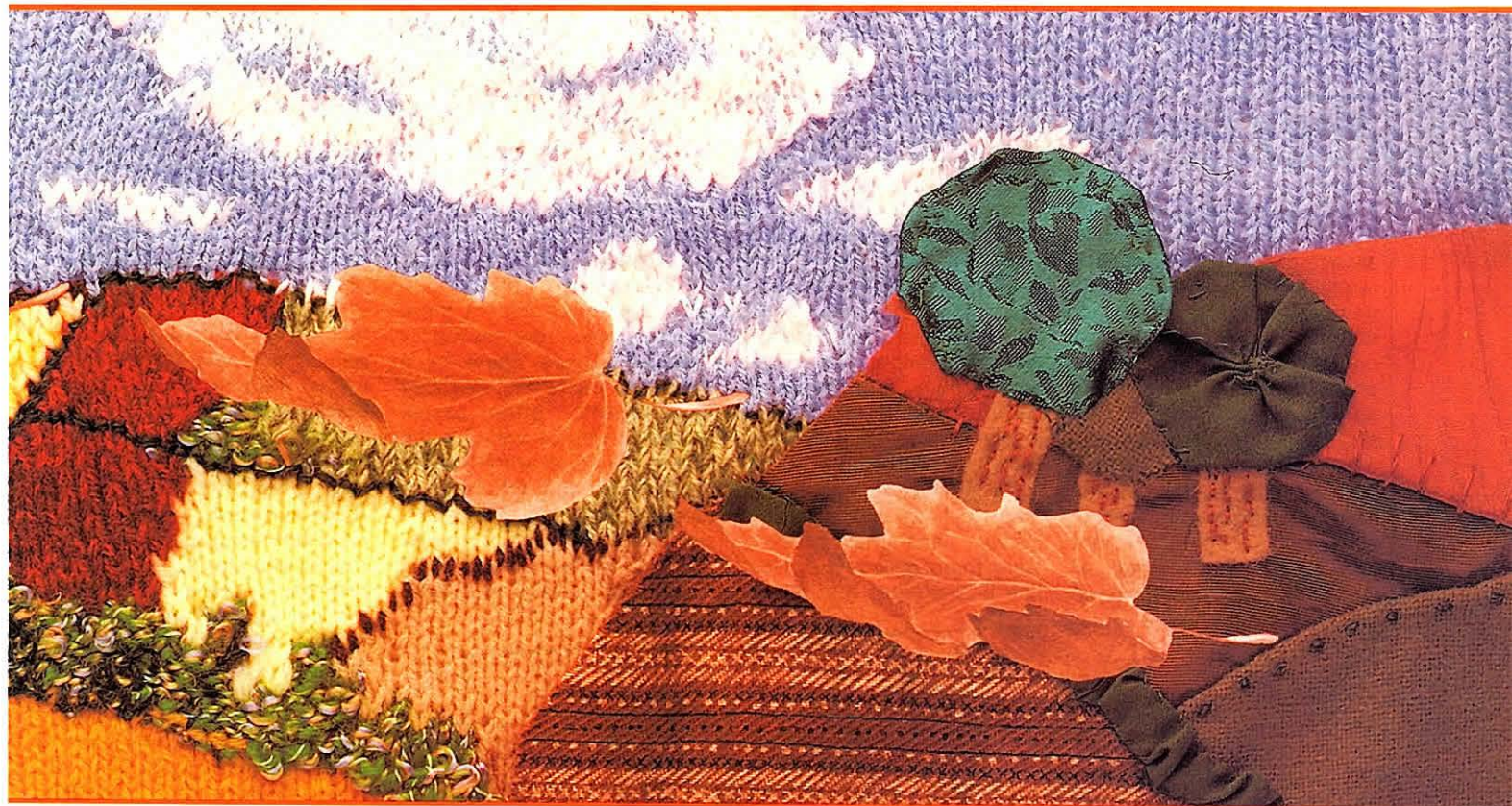
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M^{ASTER}CLASS

AUTUMN

The season brings you a riot of colour, both in the great outdoors and in gorgeous new colours for your knitting. Luscious mouth-watering hues to inspire you are everywhere, with splendid textures to add still more depth and richness to the new season's clothes.

Mary Dowse

The advent of autumn with all its new shapes and colours, always make us feel that we really must knit something new and this year it could be something really special. The colour palette is very exciting and what is particularly lovely about it is that these colours are already available in many makes of yarn, both natural and synthetic, so that you can start straightaway to create something wonderful. Vibrant lacquer-red, real wine reds, all the rich earthy colours of deep

browns, the chestnut browns of fresh 'conkers', the tone of fresh cut peat, the rich red browns of polished mahogany and rosewood, contrasting with apricot, amber and warm, glowing orange. The purple and brown fashionable in summer have crystallized into lovely shades of grape and brown used together.

As a change from these warm colours, there's also a strong blue-green feeling. Deep forest greens and olives, rich blue-greens, 'petrol' and

'enamel' blues – all the rich tones of blue and green with paler blues like lupin as well.

There's more. In addition to all these vibrant colours, there is also a very strong feeling for 'natural' colours. There are a great number of winter-whites and creams, often pastel-tinted, together with all the tones of natural wool and silk from beige and light grey to darkest browns and blacks – and, particularly, my own personal favourite – dark grey. All in all, you have a wonderful

range to choose from, whether you fancy deep rich fruity or earthy colours, cooler blues and greens, or the range of natural coloured yarns – in fact, a very 'natural' look altogether, as most colours are muted though rich and 'vegetable-dyed' in effect.

Although there are some smooth fabrics, the prevailing look is rough-textured, with rough-surfaced wools and silks, homespun, hairy wool, mohair and alpaca, masses of tweeds, 'pebble dash' or 'pepper and salt' and Donegal effects, felted fabrics, mouflon and loden wools, ribbed knits in plenty and 'distressed' velvets. Many of these fabrics are plain, with bouclé or slub yarns helping to give texture.

If you want a pattern, which is always fun to knit, there are brushed checks and plaids, 'oriental', 'tapestry' and brocade effects in double jacquard or even Fair Isle techniques and still lots and lots of crochet and knitted lace – something for everyone, in fact.

Now for knitwear. The Aran sweaters are everywhere, in every colour you can imagine. Hand- or machine-knitted, a simple big, deeply textured sweater is a must for men, women or children. Cables, added rouleaux, bobbles, patches of tuck or slip, the more complicated and heavily-textured the better. Almost every knitwear firm seems to have shown sweaters, coats or jackets in this technique and they are great fun to make. Although they do take rather longer to construct than a simple plain or Fair Isle gar-



ment, they are really worth it, particularly if you add extra pattern and texture with embroidery or crochet medallions. Double jacquard comes into its own for big sweaters and jackets, long enough to wear without a skirt as a mini, or for patterned padded jackets, sleeved or sleeveless, to wear as a top layer over longer shirts or sweaters. Wear all these with long or short skirts or soft trousers or leggings.

As for skirts, the mini has been hot news on the catwalks – very mini indeed and often worn with white tights. That is great for the young and slender, but the long skirts still shown are perhaps a more becoming look for many of us. The loose or semi-fitting tailored rather '40s jackets look equally fashionable, either worn with a very short mini which hardly shows at all or with a really long skirt with a side slit or without. If you can't make up your mind about skirt lengths, there are some highly becoming trouser suits, either very simple and minimal with loose jackets and trousers still like Chinese workwear, or else with really tailored jackets. This is a great look for winter which neatly side-steps the skirt length problem and looks great for both day or evening, whether in rough tweeds or glamorous raw silk.

Finally, two styles keep appearing which are wonderful for knitters. Cropped bolero-type loose jackets to wear over shirts, sweaters or dresses – look equally good as part of a suit or as an individual jacket to contrast with whatever is worn underneath. They can be plain and strictly tailored or riotously patterned. The second fashion highpoint is the squishy fabric hat. These can be made beautifully in knitted fabrics. They are very soft, almost innocent of stiffening and most of you with any experience of dress-making could manage to work out how to make one from the many in shop windows. But they are also great in knitting. You could knit them to shape, or you could cut-and-sew them if you zig-zag the edges to avoid fraying. Many of the knitted ones have three or four different patterns on them – a great way to use those unwanted samples or small amounts of those super oddments of yarn you couldn't think how to use.

I hope you have a wonderful time knitting some of these lovely garments, plain and simple in a beautiful colour, or elaborately patterned and textured. There really are some wonderful ideas for all of you, beginner or super-knitter alike, since it is truly a season for everyone.



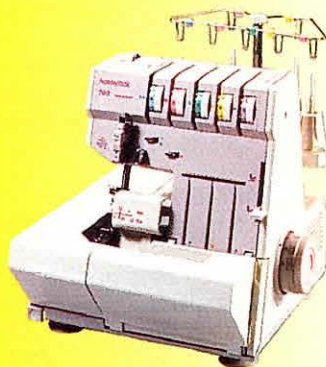
Sleeveless waistcoat over jacket over black mini dress

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4 FINE FAIR ISLE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Celandine Sara Machine. (Yarn Guide No. 10.)
1 x 350g cone in Brown (MC).
1 x 350g cone in Oatmeal (C).
9 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 300g.

The fibre content of this yarn is 70% Acrylic, 20% Wool, 10% Alpaca. For further information about this yarn, please write to the following address:- Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-82 [87-92] cm, 30-32 [34-36] in.
Actual size 98 [108] cm, 38½ [42½] in.
Length to shoulder 54.5 cm, 21½ in.
Sleeve seam 52 cm, 20½ in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

35 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle Pattern 2 (tension dial approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

We used a Brother card for this pattern and reproduce it courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

SHAPE ARMHOLES

Cast off 14 sts at beg of next 2 rows. 146 [164] sts. K 78 rows. RC shows 185.

SHAPE NECK

Note patt row on card. Using nylon cord, K 99 [108] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next and foll alt

row, K 1 row. Cast off 4 sts at beg of next and foll alt row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 2 rows. Cast off rem 23 [32] sts. With carriage at right, unravel nylon cord over 52 Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon

cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

RIGHT FRONT

With carriage at right and using MC, cast on 87 [96] sts at right of centre 0 in 1x1 rib. Work as for back from * to *. ** K 105 rows. K 1 row extra for left front.

SHAPE ARMHOLE

Cast off 14 sts at beg of next row. 73 [82] sts. K 62 rows.

SHAPE NECK

Cast off 20 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next and foll 3 alt rows, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 23 [32] sts rem. Cast off **.

LEFT FRONT

With carriage at right and using MC, cast on 87 [96] sts at left of centre 0 in 1x1 rib. Work as for back from * to *. Work as for right front from ** to **, reversing shapings by noting alteration in number of rows worked.

SLEEVES

With carriage at right and using MC, cast on 94 sts at centre in 1x1 rib. Work as for back from * to *. Shape sides by inc 1 st at each end of every 4th row until there are 116 sts, then on every foll 3rd row until there are 194 sts. K 28 rows. RC shows 189. Cast off.

BACK NECKBAND

Push 106 Ns to WP. With K side facing, pick up 27 sts down right side of back neck, 52 sts across back neck and 27 sts up left side of back neck and place on to Ns. Unravel WY. * Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 26 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine *.

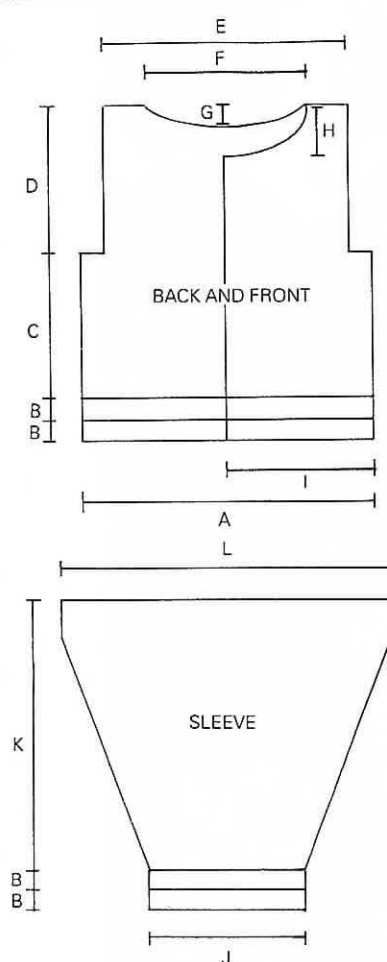
FRONT NECKBAND

Push 53 Ns to WP. With K side facing, pick up sts around neck

BACK

Fair Isle Pattern: Insert card 1 and lock on first row. Take carriage across twice without knitting. Using MC, K 1 row. Release card and cont in Fair Isle. K 1 row C/MC, 2 rows C only (st st), 5 rows C/MC, 2 rows C only (st st) and 1 row C/MC. Remove card. Insert card 2 and lock on first row. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B.

With carriage at right and using MC, cast on 174 [192] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 13 rows. Transfer sts for st st. Set RC at 000. Using MT, cont in Fair Isle patt *. K 105 rows.



A = 49.5 [54.5] cm	G = 3.5 cm
B = 3 cm	H = 8 cm
C = 24 cm	I = 24.5 [27] cm
D = 24.5 cm	J = 26.5 cm
E = 41.5 [46.5] cm	K = 46 cm
F = 28.5 cm	L = 55 cm



edge and place on to Ns. Work as for back neckband from * to *

BUTTONHOLE BAND

Join shoulder and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. With carriage at right and using MC, cast on 200 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 6 rows. Counting from right edge, make double eyelet buttonholes by transferring the 6th and 7th, 30th and 31st, 54th and 55th, 78th and 79th, 102nd and 103rd, 126th and 127th, 150th and 151st, 174th and 175th, 196th and 197th

sts on to adjacent Ns. K 7 rows. Transfer sts for st st. K 1 row. With P side facing, pick up sts along right front edge and place on to Ns. Using MT+2, K 1 row. Cast off.

BUTTON BAND

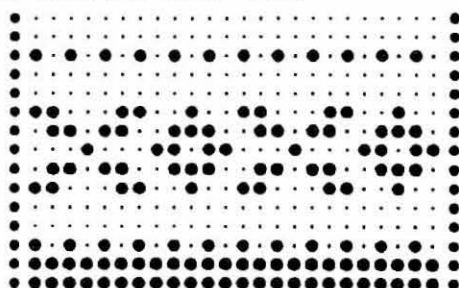
Work as for buttonhole band omitting buttonholes and reading left front for right front.

PRESSING

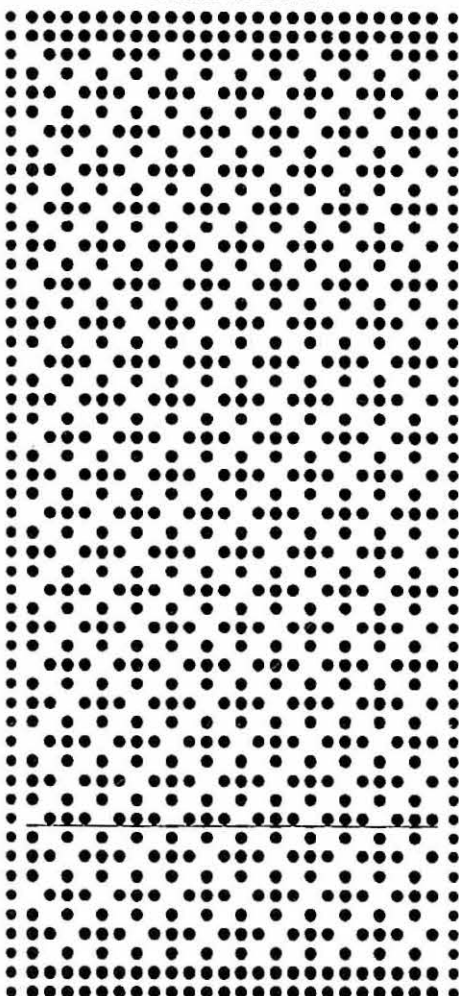
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join side and sleeve seams. Set in sleeves. Sew on buttons.



PUNCHCARD CHART 1



PUNCHCARD CHART 2

FASHION-WISE

Before planning our autumn/winter knitting, it's wise to take a look at the trends on offer then, armed with this information, you can draw up a 'knitting campaign' which will enable you to knit just the assortment of garments you will find most useful, using the best yarns for each situation. This should successfully eradicate the impulse buying which can prove so disastrous! For our trend guides we have turned to that authoritative fount of information, the International Wool Secretariat. Here is a summary of their ideas and suggestions.

Jean Wiseman

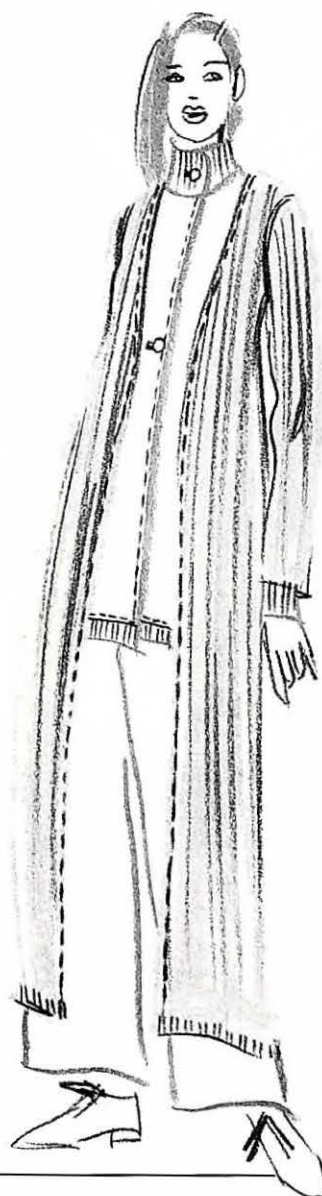
'Long and layered' is one of the leading themes, with that perennial appeal of the dress worn with a long gilet or skirt now reworked in new proportions. This is a strong knitwear story, presented in smooth or grainy-surfaced wool yarns for an effect of restrained and simple luxury. The gilet or waistcoat plays a significant and versatile role, interpreted in many shapes and lengths for both men and women.

Men's knitwear has a slim and rectangular look, with easy-to-wear shapes and layers again forming an essential element. Notice those quiet contrasts of short-over-long, with easy knitted jackets and cardigans replacing more formal tailored wear.

Sportswear exerts a heavy influence, with contemporary shapes now interpreted in luxury yarns, such as wool combined with cashmere, or de-haired angora with a hint of mohair for a new noble blend, bringing sophisticated fashion to sporty styling.

Outerwear knits look relaxed and casual and provide an alternative to expensive topcoats. Some garments are fitted to the waist or slightly flared and A-line. Contrasting pattern and stitch effects are essentials for the lightweight jacket styles.

Tunic shapes are stylish and practical and again A-line in origin. These cosy garments



offer enormous potential for your own innovation through the use of yarn textures, pattern and stitch variations. Tunics are to be worn as 'throw-overs' with short skirts or leggings for the young, or simply as an abbreviated dress!

Cropped tops are important as a move towards the season's feeling for different lengths. Again aimed at a young and active audience, these rely on varying cables and large scale jacquards.

Rugged knitwear as outerwear becomes a standard feature of men's knits, together with a follow-up of the wool tunics and gilets found in the women's wear. But tunics here are long to the hip, with the spotlight on yarn match and mismatch. Gilets feature two options – either cut large and square or shaped to fit the body.

Single knit pieces provide a unifying link (especially if you are thinking of early Christmas



presents for the young) – with cropped tops worn under or over jackets for an electrifying mix of irregular shapes and patterns. Trimmings of boucles and fur yarns add a touch of youthful zest.

Knitwear styles for the autumn/winter rely on simple, comparatively basic shapes – the fashion interest emerges from interesting proportions, or outrageous colour and pattern partnerships which flout established rules on what to wear, showing a 'dandified disregard for convention'.

Several notable yarn spinners recently exhibited in Germany at Europe's top handicraft fair, promoting the excellent of British yarns. Commenting, Ann Thomson, Deputy Director of the Export Corporation said, 'People now knit for fashion and not for economy. It is an ideal and relatively simple way for people to create their own exclusive garments and be at the forefront of current fashion'.

FASHION FLASH . . . FASHION FLASH . . . FASHION FLASH . . .



Knee-length socks by Falke pushed down over laced boots

SOCK STORY

Today, hosiery is not just a necessity, but also an important complementary fashion statement – and a good guide to trends and colours we shall be following.

As skirts again become shorter – more especially for the young – socks are gaining a new prominence.

Looking towards autumn/winter, leading hosiery firm Falke says that colours and fabrics reveal an empathy with nature, featuring cotton, linen, wool and precious mixtures – wool with cashmere or silk, with a bias towards knitwear.

The 'layering' style dominates, with combinations of knitted jackets with knitted waistcoats, knitted jumpers with trousers and knitted skirts with tights. Brown and green shades, camel/yellow-gold and red are important colours which are often worn tone-on-tone.

Socks take inspiration from the Polar influence, Scottish Highlands, Tibet and the Classics; precious wool yarns are used to provide the soft and gentle touch with Cordillo, a new yarn, giving a mohair-effect for extra softness.



Falke add feathers to ankle socks with turn-down tops

Socks are also being worn with super-long flowing skirts, big baggy cardigans, jeans and stitch-patterned jumpers, wool leggings and, of course, trousers.

So it's no longer necessary to be affronted if told to 'Put a sock in it!'.

GOLFING GREATS

Going for Golf – now one of the popular sports around for both men and women. Men have a great opportunity for displaying the latest in knitwear as we follow their fortunes around the world's golfing tournaments.

Pringle have established a top reputation with Nick Faldo and Sandy Lyle in doing credit to the Lyle & Scott golfing knitwear. For autumn/winter the 'Golfwear' and 'Classics' ranges have been inspired by St. Andrews and the fine traditions of the Scottish heritage. The fashion details are – classic Scottish colours, traditional tartan highlights placed on Scots navy, dark denim and stonewash grounds. 'Tapestry since 1874' – features soft, faded neutral and natural tones blended into soft green grounds with warm russet and

sienna to give contemporary autumnal patterns. 'Scotland the Brave' – rich and deep heather tones used as the basis of a warm, heavy plaid theme for cold winter days complemented by discreet use of natural wool highlights.

The home of Sir Charles Rennie Mackintosh, the famous architect, inspires the colours charcoal and parchment based on its granite and natural stone. These are occasionally teamed with white and the Caithness glass colours of Art Nouveau heritage bring life to this colour theme.



Sandy Lyle and Ian Baker-Finch choose a couple of winners by Lyle & Scott



5 TAILORED TEXTURE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5, 80 and E6000 machines.

MATERIALS

Forsell 2-ply Pure Wool. (Yarn Guide No. 6.)
4 x 250g cones in Mushroom (MY).

GARMENT WEIGHT

Finished garment in first size weighs 780g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97-102 [107-112, 117-122] cm, 38-40 [42-44, 46-48] in.

Actual size 113 [124, 136] cm, 44½ [49, 53½] in.

Length to shoulder 70 cm, 27½ in.

Sleeve seam 49 cm, 19½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches (on one bed) to 24 cm and 60 rows to 7.5 cm, measured over pattern as diagram 2 (E6000 – diagram 2A). Set locks on AX/N. K 4 rows. Set locks on N/N. K 2 rows. (E6000 – Patt A.) Use 2 strands tog. Steam before measuring. (Stitch size approximately 4½/4½.) 50 stitches (on one bed) to 24 cm and 60 rows to 8.5 cm, measured over pattern as diagram 3 (E6000 – diagram 3A). Set locks on EX/N (E6000 – Patt B). Use 2 strands tog. Steam before measuring. (Stitch size approximately 4/4.)

For perfect results, please check your tension carefully.

KNITTING NOTES

E6000 – Self-drawn card.

Although I have included instructions for the E6000 machine using electronics, the garment can be knitted on the E6000 using the instructions for the Duo 5 and 80 without electronics.

Only the front bed Ns are counted (back bed if using electronics). The Ns on the opposite bed are increased and decreased as required to keep the pattern correct.

Use three strands of yarn for welts, cuffs and neckband and two strands of yarn for patterns and pin tucks.

For the purpose of this pattern, RC refers to the RC on the lock not on the console.

Note that the needle rule has been broken on diagrams 2 and 3 (E6000 with electronics – 2A and 3A). This is so that the end stitches are not tuck stitches on either pattern.

If you are using cut-and-sew for the neck, knit 2 backs instead of one back and one front.

For PROGRAM NOTES FOR E6000, see page 56.

BACK

Handle down. Orange strippers. Set up 119 [131, 143] Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 1 (E6000 – Cast on 4). Set lock on N/N and stitch size to 3/3. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 5¼/5¼, K 31 rows. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and stitch size to 4/4, K 2 rows. Break off 1 end of yarn. Inc 1 st on each bed. 120 [132, 144] sts on each bed. Set lock on N/N and stitch size to 4½/4½, K 2 rows. Transfer sts and arrange Ns as diagram 2 (E6000 with electronics – diagram 2A). Set RC at 000. Cont in patt as follows:- (E6000 with electronics – Patt A.) * Set lock on AX/N, K 4 rows. Set lock on N/N, K 2 rows *. These 6 rows from * to * form patt. K until RC shows 294. Push up empty in-between Ns on back bed to WP. (E6000 with electronics – Push up empty in-between Ns on front bed to WP.) Set lock on N/N, K 2 rows. Black strippers. Set lock on GX/N (E6000 with electronics – set lock on N/GX) and stitch size to 6, K 11 rows. Orange strippers. Set lock on N/N and stitch size to 4½/4½, K 1 row. Transfer sts and arrange Ns as diagram 3 (E6000 with electronics – diagram 3A). Set RC at 000. Set lock on EX/N and stitch size to 4/4. (E6000 with electronics – patt B.) Place marker at each end.

SHAPE ARMHOLES

Dec 1 st at each end of the next and foll 3rd row, K 2 rows. Dec 1 st at each end of the next and every foll 4th row until 92 [104, 116] sts rem **. K 133 rows. RC shows 184. Place a marker at each side of centre 40 sts. Cast off loosely.

FRONT

Work as for back to **. K 63 rows. RC shows 114.

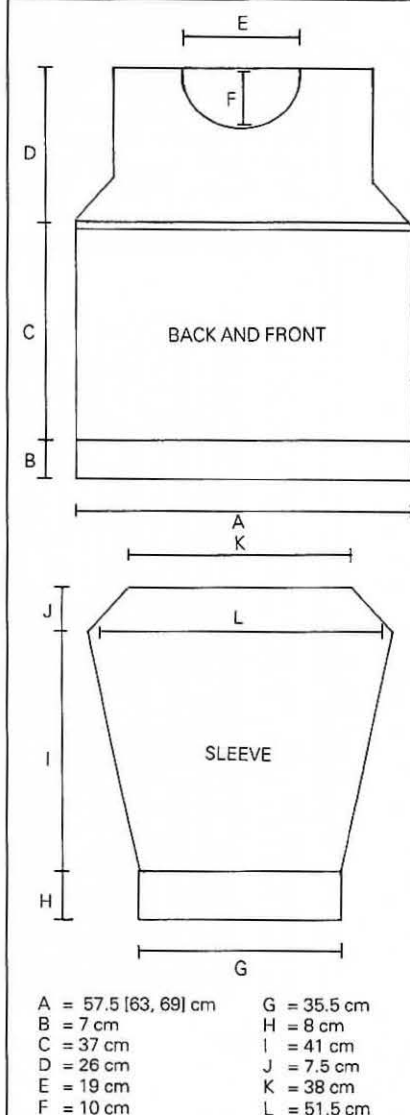
SHAPE NECK

Set RC at 000. Using a length of MY, cast off centre 14 sts loosely. Note position of Ns at left. Transfer sts at left to decker combs. Cont on rem sts for first side. Dec 1 st at neck edge on every alt row until 33 [39, 45] sts rem, then on every foll 4th row until 26 [32, 38] sts rem. K 30 rows. RC shows 70. Cast off loosely. Arrange Ns as noted. Transfer sts from decker combs. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle down. Orange strippers. Set up 74 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in

56 ►



PROGRAM FOR E6000

Prog		ENT
Erase		ENT
Cast on	4	ENT
All St Patt		NO
St Patt A	•	ENT Read card
Alter		NO
Knit Tech	149	ENT
Test		NO
All St Patt		NO
St Patt B	113	ENT
Form		NO
Continue to end of program as usual.		

diagram 1. (E6000 – Cast on 4.) Set lock on N/N and stitch size to 3/3. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 4¹/₂/4¹/₂, K 35 rows. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and stitch size to 4/4, K 2 rows. Break off one end of yarn. Set lock on N/N and stitch size to 4¹/₂/4¹/₂, K 2 rows. Transfer sts and arrange Ns as diagram 2 (E6000 with electronics – diagram 2A). Set RC at 000. Cont in patt as follows:- (E6000 with electronics – patt A.) * Set lock on AX/N, K 4 rows. Set lock on N/N, K 2 rows *. These 6 rows from * to * form patt and, AT THE SAME TIME, shape

sides by inc 1 st at each end of next and every foll 20th row until there are 108 sts. K 3 rows. RC shows 324. Push up empty in-between Ns on back bed to WP. (E6000 with electronics – Push up empty in-between Ns on front bed to WP.) Set locks on N/N, K 2 rows. Black strippers. Set locks on GX/N (E6000 with electronics – set lock on N/GX) and stitch size to 6, K 11 rows. Orange strippers. Set lock on N/N and stitch size to 4¹/₂/4¹/₂, K 1 row. Transfer sts and arrange Ns as diagram 3 (E6000 with electronics – diagram 3A). Set RC at 000. Set locks on EX/N and stitch size to 4/4 (E6000 with electronics – patt B). Place marker at each end.

SHAPE TOP

Dec 1 st at each end of the next and foll 3rd row, K 2 rows. Dec 1 st at each end of the

DIAGRAM 1

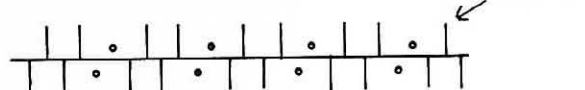


DIAGRAM 2 FOR DUO 5 AND 80

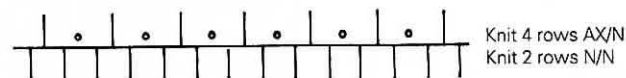


DIAGRAM 2A FOR E6000

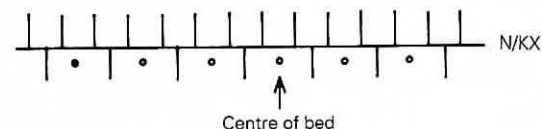


DIAGRAM 3 FOR DUO 5 AND 80

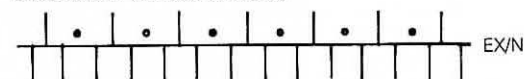
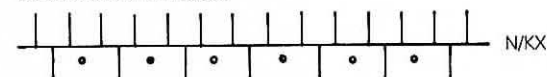


DIAGRAM 3A FOR E6000



next and every foll 4th row until 80 sts rem. K 1 row. RC shows 52. Cast off very loosely.

PRESSING

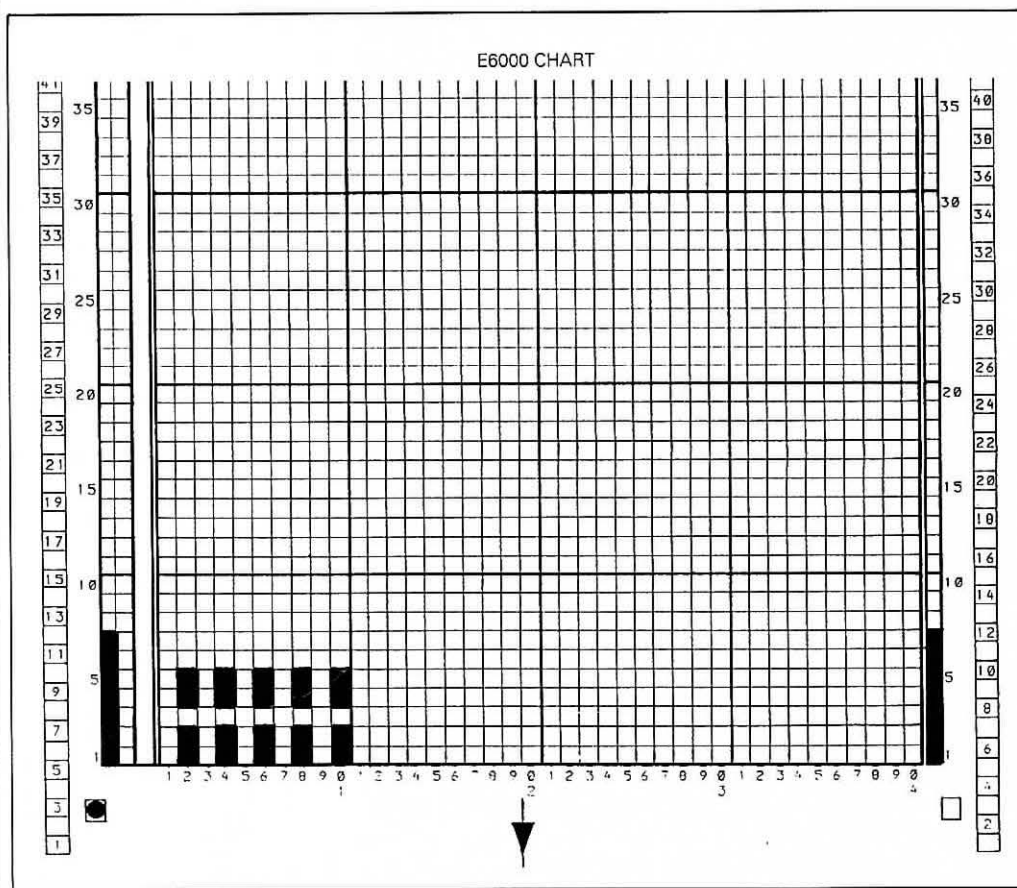
With wrong side facing, pin all pieces to measurements given. Steam thoroughly.

NECKBAND

Join right shoulder seam. Handle down. Orange strippers. Set up 125 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 1 (E6000 – Cast on 4). Set lock on N/N and stitch size to 3¹/₂/3¹/₂. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 5¹/₄/5¹/₄, K 4 rows. Set lock on 5/5, K 4 rows. Set lock on 4³/₄/4³/₄, K 4 rows. Set lock on 4¹/₂/4¹/₂, K 10 rows. Set lock on 4³/₄/4³/₄, K 4 rows. Set lock on 5/5, K 4 rows. Set lock on 5¹/₄/5¹/₄, K 4 rows. Set lock on CX/CX and stitch size to 3¹/₂/3¹/₂. Push up empty in-between Ns on both beds to WP. K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set lock on CX/CX and stitch size to 5¹/₂/5¹/₂, K 2 rows. Black strippers. Set stitch size to 6/6, K 4 rows. Join to neck by Passap method.

MAKING UP

Join left shoulder and neckband seam. Fold ribbed part of neckband in half to wrong side and slip stitch in place. Set in sleeves. Join side and sleeve seams.





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MOTIFS MADE EASY – PART 2

Last month, Diane described in detail how to knit a single motif in Fair Isle. This month, she looks at some of the more unusual ways of knitting motifs and shows you how to knit motifs using different stitch patterns.

Diane Bennett

POSITIONING MOTIFS

All the examples in my last article were single repeats of a motif positioned in the centre of the needlebed. Although this is by far the most common way of knitting a motif, many other alternatives are possible.

Consider first the possible position of single motifs. Instead of knitting one in the centre, try moving the motif up and to the left, to place it below the shoulder between neckline and armhole. This is a popular way of placing club logos and sports motifs on a man's jumper and is ideal for small lace motifs on evening tops.

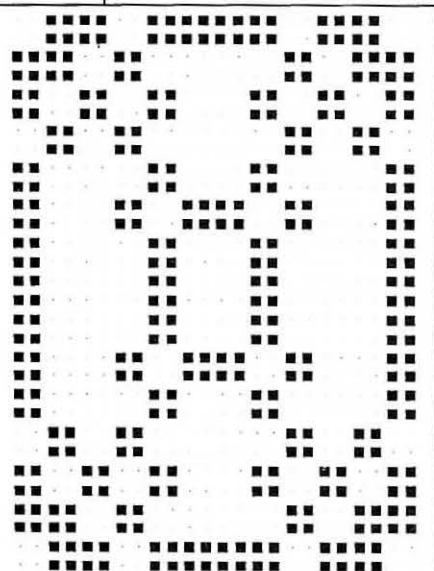


FIGURE 1

One of the problems when knitting motifs off-centre is that punchcard machines limit placing the motif to the blocks of 24 needles which correspond with the punchcard. Of course, it is possible to move the garment piece along the needlebed to place the motif in a different position, or to punch the card in a different way so that the completed motif is in a different position. In the last article I mentioned another way of overcoming this, by using a simple design from which any 24-stitch block can be used.

As an alternative, place a motif on a pocket. Leave needles out of work on each side of the required pocket position while knitting the garment. After completing it, pick up the stitches from the base of the pocket. Fold the fabric so that the right side of the pocket top is in front of the machine, with the loops formed by needles left out of work visible. On each row, pick up one loop from each ladder, joining the pocket to the main garment piece. At the same time, knit the motif on to the pocket. Not only does this make it possible to place any design in any position when knitting with a punchcard machine, but it is also ideal for the beginner. If necessary the pocket with the motif can be re-knitted, without having to unpick a large amount of knitting. It is also easier to concentrate on the

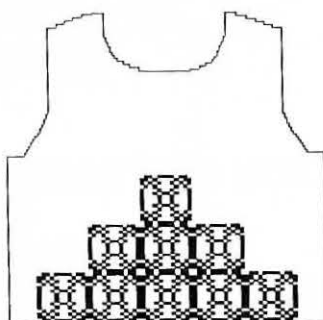
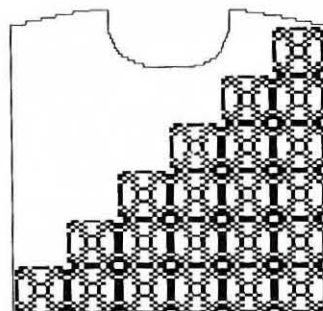


FIGURE 2



motif when knitting only a small piece.

Motifs can be used in more unusual positions on garment pieces – try a simple lace motif on a large collar or cuff, or place part of an all-over pattern as a motif on a garment sleeve.

Motifs can also be combined in many different ways on to a garment piece. The simplest method is just to scatter motifs, starting one in a different position as soon as the previous motif has been completed. Although apparently random effects can be achieved in this way, the motifs must be planned fairly carefully to achieve the best result. Sketch or draw out the garment piece, then work out the motif size from the tension. Cut out a block the size and approximate shape of the motif and use this as a stencil to see how the motifs should be placed.

Motifs can also be placed on to a garment piece in a variety of geometric patterns. Figure 1 is the 24-stitch motif which was used for the various designs for the jumper fronts shown in Figure 2. These are just two ways of placing motifs – many others are possible.

The triangular area of motifs is knitted by placing the design over virtually the complete width of the garment piece for the first band. After each repeat, the design is narrowed by one repeat on one side only.

Although this is easy enough to knit on an electronic machine, knitting it on a

punchcard machine can be more of a challenge. The motif cams provided with the machine usually allow for a maximum of three motifs, which is obviously not sufficient for this garment. Extra motifs cams can be purchased, but an alternative method is to push back those needles not required for the motif, as for a punchcard machine without automatic motif knitting. The position of the motifs on the previous repeat can be seen clearly, making it fairly easy to push back those needles not required. Once the number of motifs is reduced to three, they can be knitted automatically with the cams.

If using Fair Isle, the triangle of motifs knits a fabric which is not the same weight – half the garment front is backed with floats and therefore much warmer than the other half. As an alternative, place a single diagonal line of motifs across the front, starting at the bottom left and moving up and to the right.

Both the diagonal designs must be planned carefully before starting to knit, to ensure that the position on the garment is suitable. The top point of the diagonal should ideally be two or three rows before the shoulder shaping. A small band of plain knitting above the last motif is acceptable, but the garment piece must be long enough to ensure that the last motif is not 'chopped' before it is completed.

To check that the motifs will fit the garment, work out the number to be knitted after the welt. This will be the number of bands of motifs to be knitted. Multiply the number of bands by the length of the motif in rows to calculate the ideal number of rows. For example, cast on 150 stitches. 6 x 24-stitch motifs = 144 stitches.

6 motifs each 48 rows = 288 rows.

The ideal length for this garment piece, excluding welt would be 288 rows.

If the garment piece is not the correct length for the chosen motif, there are several alternatives:

1. Reduce or increase the length of the welt.
2. Change the body length.
3. Choose an alternative motif which is a different length.

The other garment front uses stepped motifs. These

are easier to plan because they do not extend the complete length of the garment piece. However, it is important to check that the motifs will be completed to leave a band of plain knitting below the neckline.

Again, the motifs should cover most of the width of the garment above the welt, then, after each repeat, the width is reduced by one motif at each side. The same type of design can be knitted by starting with a single motif and increasing the width after each repeat. However, this is particularly suitable for slash neck garments because of the problems of neck shaping and knitting a stitch pattern.

An alternative is to reduce the width of the motif by half a repeat on each side. For a punchcard machine, this requires two repeats of the motif to be punched, the first in the normal position and the second with the position of the two halves of the motif reversed.

When knitting the bands of motifs using the first repeat, the position on the needlebed corresponds to the red or white blocks as shown by the needle protection strip. However, for the second repeat, the position of a correct repeat of the motif is on the 12 needles to the left or right of centre and every 24-needle block each side of this. If using the motif cams, therefore, they have to be moved after knitting each band of motifs, to knit the next band in the correct position.

WOVEN MOTIFS

Woven motifs provide a very simple and effective way of using a small amount of unusual yarn to decorate a garment, for example, by using a fairly thick yarn containing lurex to add interest to an evening top.

It is not essential to select only certain blocks of needles to knit a woven motif, because the position of the motif can be chosen by laying the weaving yarn over only certain needles. Try, for example, Card 1, laying the weaving yarn over 20 needles for 30 rows. This forms a block of weaving, which can, because Card 1 is used, be placed in any position.

It is also possible to weave over several blocks of needles in the same row using different strands of yarn. In this

way, for example, the whole of a garment front can be woven using three different colours or types of weaving yarn.

A great variety of motifs can be used for weaving. Figure 3 is a woven triangle, which was used to knit the single motif shown in Figure 4. To weave the motif, cast on and knit a few rows, then set the machine to knit a single motif in the centre if using a machine with an automatic motif facility. For other machines, it is not necessary to push back those needles which are selected but not required. Simply lay the weaving yarn over the centre repeat only.

On the first row of this design, a single stitch will be selected – if the centre motif is to be used, this will be the needle to the left of 0. With the weaving yarn on the floor, lay it over this needle, holding it loosely below the carriage

while knitting the row. Before knitting each row, lay the weaving yarn over the selected needles (or the centre block of needles which are selected, if selecting as an all-over pattern). After 24 rows, the motif moves across the needlebed. To knit the second triangle correctly, the motif cam must be placed from the centre of one set of motif marks on the needlebed to the centre of the next set of marks. Look at the way in which the design is placed on the card and you should be able to see why this change of position is necessary.

Try using this design for some variations. For a really colourful jumper, use it as an all-over pattern on the front, weaving each triangle with a different colour. For easier knitting, try a diagonal of single motifs as described previously, or use the motifs to form any suitable design. Remember that, even if all the

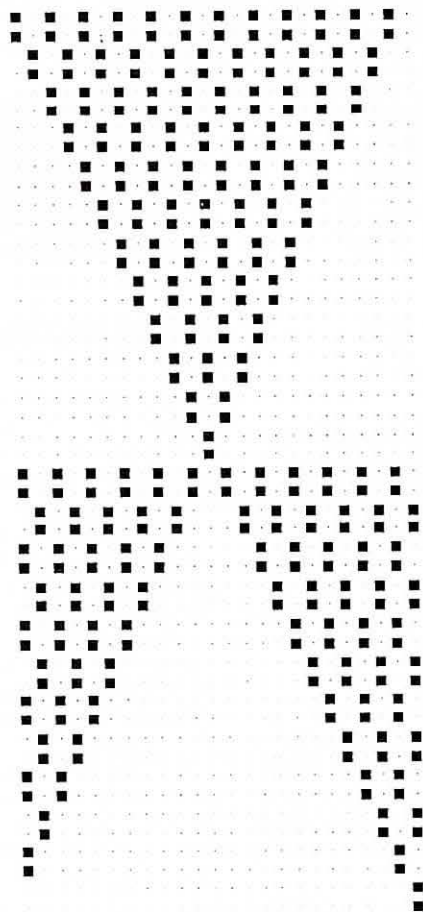


FIGURE 3

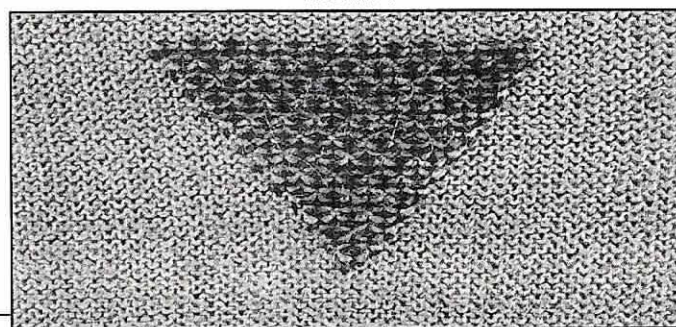


FIGURE 4

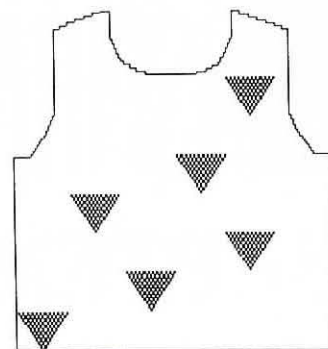


FIGURE 5

triangles are woven with the same colour, a separate strand of yarn must be used for each separate block of weaving.

As an alternative to placing the motifs to form a definite pattern on the garment piece, try scattering them as shown in Figure 5. The motif is 24 rows long, so at least 12 motifs could be used on a front comprising 300 rows. If using an electronic machine, the motifs can be placed in any position, so mark the required width and length on a graph or KnitLeader sheet. For a punchcard machine, however, the planning is easier because there will only be a limited number of positions in which the motif can be knitted, depending on the width of the garment. Sketch out the garment piece and draw lines to indicate possible motif positions, then use this to plan an attractive garment piece.

Woven motifs can involve much more complex shapes, such as a flower or a butterfly. However, the motif will then be slightly more complicated to weave. If, for example, a butterfly motif is used, each half of the butterfly needs to be woven with a separate strand of weaving yarn, so that the strands are not laid across the centre of the butterfly, spoiling the design. A third strand of a darker colour can be used to weave the body, or this can be added after completing the design, using, for example, embroidery.

Although weaving with several strands of weaving yarn may sound difficult, the advantage of woven motifs is that the motif is knitted on the side of the knitting facing the knitter, which makes it very easy to see where to place the yarns and how to achieve the desired effect.

By using different textures and types of weaving yarn, it is possible to weave a variety of pictorial effects very easily. Try, for example, using Card 1 to select a simple bird's-eye

INSPIRATIONS

SEPTEMBER

In the month of September, leaves begin to fall and turn to shades of amber, rust and yellow, while the dark green hedgerows are dotted with shades of red displayed by ripening hips and haws.

Iris Bishop

The tree I am featuring this month is the **field maple** which grows naturally in many hedgerows and woodlands. The attractive shape of its leaves combined with the great range of colours that the

leaves produce in this season, makes it an ideal subject for a Fair Isle design. The hedgerow border contains hips of the dog rose which I have tinted with fabric paint to bring the fruits to life.

YARNS AND COLOURS

Now is the season for unearthing all those autumn shades of green, rust and gold that have been hiding at the back of your yarn cupboard all summer.

For the maple leaf design, I have used a cream background colour and a mixture of autumn shades for the leaves. If you blend the colours to shade from dark to light on each repeat of the pattern, it creates an interesting three-dimensional effect.

For the landscape, I have used pastel shades of green, blue and gold in feeder 1 and dark tones of brown, green and turquoise in feeder 2. In

some cases, I have knitted two two-ply yarns together (for example one strand of brown with one strand of green) instead of using a single strand of four-ply in order to produce mixtures of colour. Random and multi-dyed yarns are also very effective in these designs.

LANDSCAPE DESIGN

Whether you are using two colours only or a variety of colours, knit with the pale colours in feeder 1 and the dark colours in feeder 2. If you want to experiment with colours as illustrated, use the following as a guide.



Knit the welts and so on in black then starting at Row 1 of the card:-

Rows 1-8 = pastel green in feeder 1, black in feeder 2.

Rows 9-26 = pastel green in feeder 1, brown in feeder 2.

Rows 27-46 = pastel green in feeder 1, dark green in feeder 2.

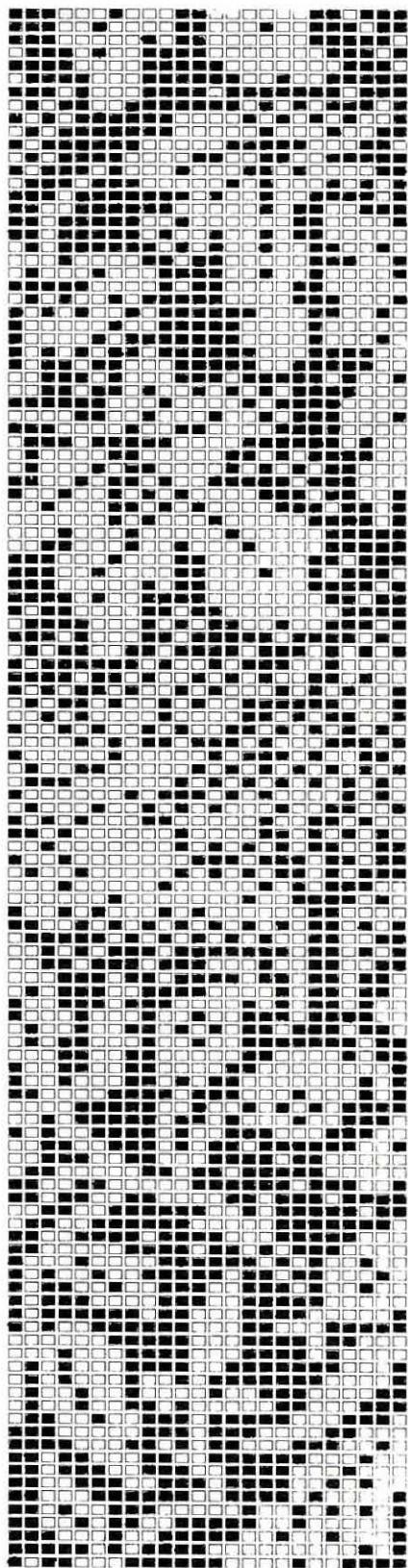
Rows 47-50 = pastel green in

feeder 1, brown/dark turquoise mixture in feeder 2.

Rows 51-52 = pastel blue in feeder 1, brown/dark turquoise mixture in feeder 2.

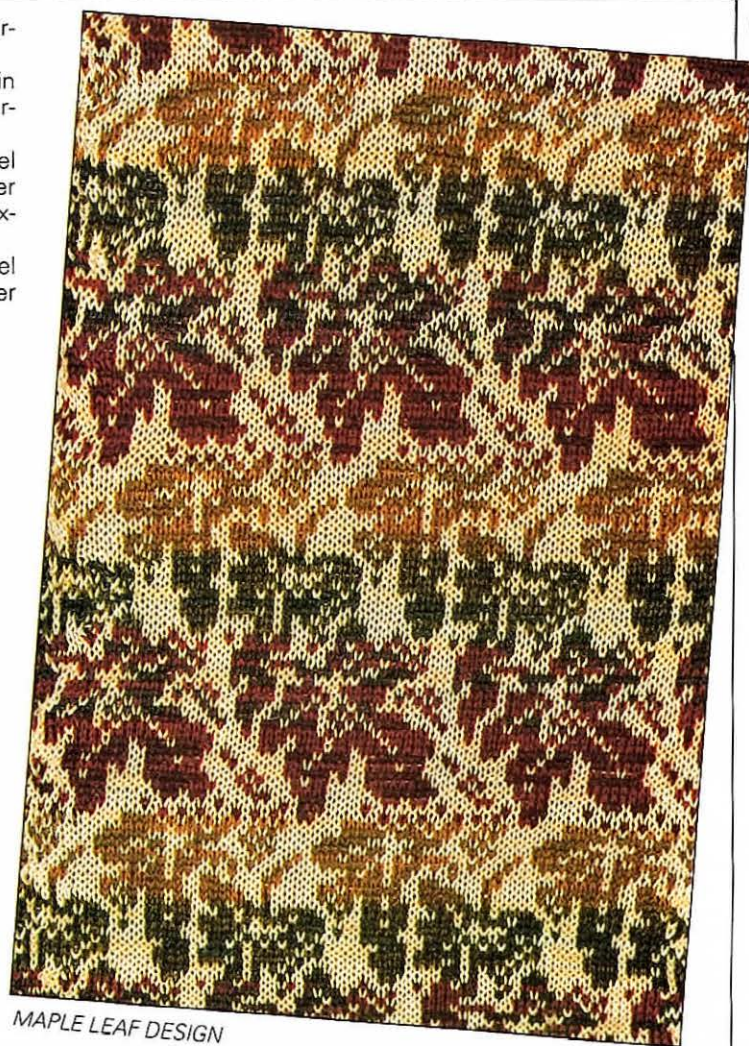
Rows 53-70 = pastel blue/green mixture in feeder 1, brown/dark turquoise mixture in feeder 2.

Rows 71-90 = pastel green/gold mixture in feeder



ELECTRONIC CHART

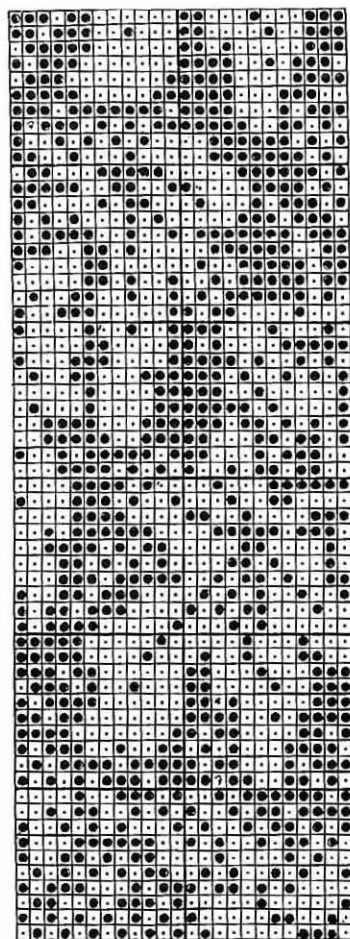
Chart shows right side of work. Reverse if required by your machine.



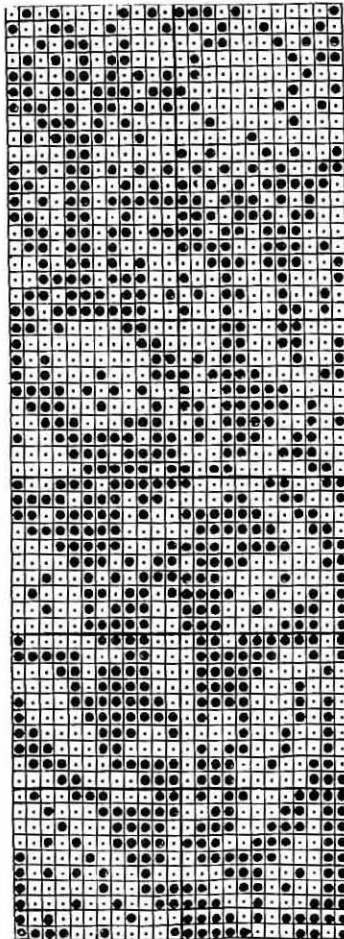
MAPLE LEAF DESIGN

LANDSCAPE DESIGN





PUNCHCARD B



PUNCHCARD A

Join top of Card A to bottom of Card B so that design is continuous.

1, brown/dark turquoise mixture in feeder 2.

Rows 91-120 = pale gold in feeder 1, brown/dark turquoise mixture in feeder 2.

Using a very dilute solution of fabric paint, I have tinted the 'hips' orange and a few of the leaves with green and gold, as illustrated. This adds a whole new dimension to the Fair Isle fabric.

MAPLE LEAF DESIGN

Use the last 42 rows of the pattern (rows 79-120 inclusive) only, repeating them without any plain rows between, so the design is continuous.

With cream in feeder 2 throughout, use the following colours in feeder 1:-

Rows 79-82 = dark rust.

Rows 83-92 = rust/green mixture.

Rows 93-102 = green.

Rows 103-112 = green/gold mixture.

Rows 113-120 = dark rust.

NOTE - Electronic machines. I suggest using the pattern variation setting for 'colour reversal' so that you can keep cream in feeder 1 and the changing colours in feeder 2.



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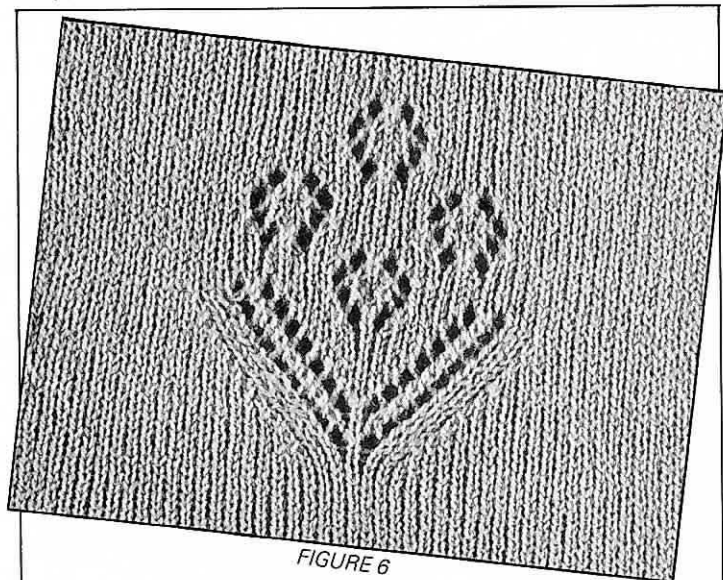


FIGURE 6

design for weaving. Try using several different-textured green and brown yarns, to weave the shapes of fields, then use a smooth blue yarn with some fluffy white to create the effect of a blue sky with clouds. The whole row can be woven with several different colours, or areas can be left to knit as stocking stitch in the background colour. This type of woven intarsia may be very simple – but can also look very effective.

LACE MOTIFS

Lace is also both simple to use for motifs and highly effective. When using older punchcard machines, the method of knitting motifs is exactly the same as I described for Fair Isle in my last article. However, for more recent models, the cams which are used to place single motifs for Fair Isle knitting cannot be used with the lace carriage.

Some models have orange or pink cams for use when knitting lace – but these operate in reverse. Instead of placing the cam where the motif is to be knitted, use the cam to block out the design where it is not to be knitted. If there are not enough cams to cover the whole needlebed outside the motif, use the cams on each side of the motif and push back any needles which are selected beyond this.

As with woven motifs, there are very few designs for lace motifs, but some of the basic designs can be used as motifs. There are a few single motifs in the Brother punchcard books, volumes 3, 4 or 5, including the motif shown in Figure 6.

Lace is also very effective when used for vertical bands and this is easy to knit, since it is not necessary to wrap the

edges as when knitting Fair Isle. Try a band of a simple all-over lace pattern placed either in the centre or off-centre on a garment piece. As when knitting Card 1, the simpler designs can be placed in any position on the needlebed, even when using a punchcard machine. If a more complex design is chosen, it may be necessary to alter the position of the garment piece to place the motif in the required position when knitting on a punchcard machine.

OTHER LACE MOTIFS

In addition to lace, suitable fine lace designs can also be used as motifs. These produce a very subtle effect, which can be ideal for certain yarns or to combine with lace, perhaps knitted from the same design. Lace and fine lace can also be particularly effective when used in vertical bands.

Thread lace is a recent addition to the possibilities available with Brother machines and this is very effective for motifs. Like fine lace, it is subtle but effective. When knitting a thread lace motif, use both yarns knitting together below and above the motif, so that the fabric is the same weight throughout.

Most knitters think of motifs as one repeat of a design in Fair Isle. I hope that this article has shown that there are many other variations which are very effective and simple to knit as motifs. Why not try a type of motif which you have not knitted before?

In the next article in this series, Diane will be exploring some of the many different types of motif which can be knitted on Brother electronic machines.

DIANE BENNETT

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BACK

FIRST PANEL

Push 45 [46, 48, 49] Ns at left and 45 [47, 48, 50] Ns at right of centre 0 to WP. 90 [93, 96, 99] Ns. * Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 12 rows. Using MT+2, K 1 row. Using MT-1, K 12 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row *. Set RC at 000. Shape sides by dec 1 st at each end of next and every foll 8th row until 50 [53, 56, 59] sts rem. K 7 [11, 11, 17] rows. RC shows 160 [164, 164, 170]. Dec 1 st at each end. 48 [51, 54, 57] sts **. Using WY, K a few rows and release from machine.

SECOND PANEL

Work as for first panel.

THIRD PANEL

Work as for first panel to **. Leave sts on Ns.

YOKE

Push 47 [50, 52, 55] Ns at left and 47 [49, 52, 54] Ns at right of third panel from NWP to WP. 142 [150, 158, 166] Ns. With P side of first panel facing, replace sts on to empty Ns at right, dec 1 [2, 2, 3] sts evenly. With P side of second panel facing, replace sts on to empty Ns at left, dec 1 [1, 2, 2] sts evenly. Unravel WY. Set RC at 000. Using MT and MC, K 40 rows.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every row until 108 [116, 120, 128] sts rem, then on every foll alt row until 98 [102, 102, 106] sts rem ***. K 59 [55, 53, 49] rows. RC shows 120 [120, 124, 124].

SHAPE SHOULDERS

Cast off 6 sts at beg of next 6 rows and 5 [6, 6, 7] sts at beg of foll 2 rows. Using WY, K a few rows over rem 52 [54, 54, 56] sts and release from machine.

FRONT

To mark positions for embroidery on front yoke, K sewing thread with MC on 1st, 9th, 19th, 27th, 37th, 45th, 55th, 63rd, 73rd and 81st rows. Work as for back to *** (placing marking rows on yoke). K 29 [25, 19, 15] rows. RC shows 90.

SHAPE NECK

Push 59 [62, 62, 65] Ns at left to HP and cont on rem sts for

6 FLAIR FOR EMBROIDERY

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Spectrum Tango. (Yarn Guide No. 11.)
1 x 500g cone in Heath (MC).
Spectrum Detroit Dinky DK. (Yarn Guide No. 15.)
1 x 25g ball each in Banana, Mint and Hyacinth.
Sewing thread in a contrasting colour.

GARMENT WEIGHT

Finished garment in first size weighs 330g.

The fibre content of Tango is 80% Courttelle Acrylic, 20% Wool; Detroit Dinky is 100% Acrylic. These yarns are available by mail order only. Please contact Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield HD7 5BB. Telephone: 0484 843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 93 [98, 104, 109] cm, 36½ [38½, 41, 43] in.
Length to shoulder 73 [74, 75, 76.5] cm, 28½ [29, 29½, 30] in.
Sleeve seam 44 [45.5, 45.5, 46.5] cm, 17½ [18, 18, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

first side. K 1 row. Dec 1 st at neck edge on every row until 30 [31, 31, 32] sts rem, then on every foll alt row until 23 [24, 24, 25] sts rem. K 6 [6, 10, 10] rows.

SHAPE SHOULDER

Cast off 6 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 5 [6, 6, 7] sts. With carriage at right, push 20 [22, 22, 24] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 68 [68, 70, 70] Ns at centre to WP. Work as for back from * to *. Set RC at 000. K

30 [34, 30, 34] rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 112 [112, 116, 116] sts. K 7 [9, 7, 7] rows. RC shows 164 [170, 170, 174].

SHAPE TOP

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 58 sts rem, then on every row until 36 sts rem. Cast off.

NECKBAND

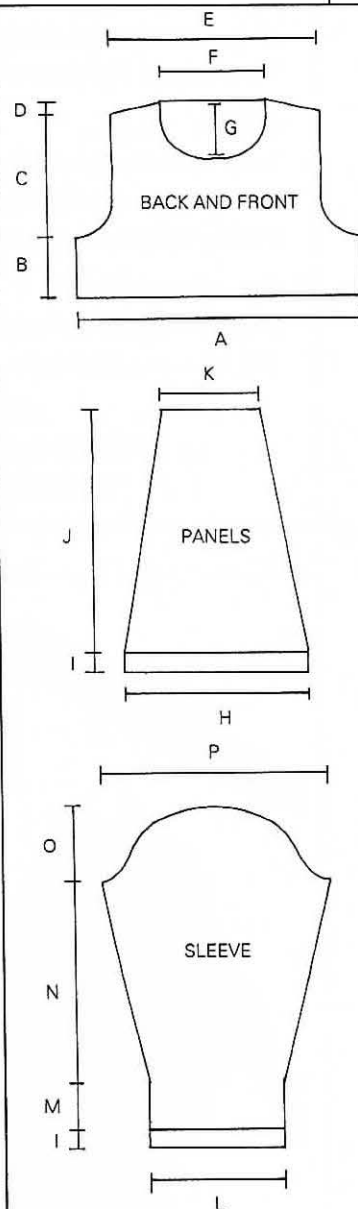
Join right shoulder seam. Push 120 [124, 124, 128] Ns to WP. Work as for back from * to *. With P side facing, pick up 52 [54, 54, 56] sts across back neck, 24 sts down right side of front neck, 20 [22, 22, 24] sts across front neck and 24 sts up left side of front neck and

place on to Ns. Unravel WY. Using MT+2, K 2 rows. Cast off.

TO WORK EMBROIDERY

It is easier to embroider the yoke before making up the garment. Use a blunt-ended tapestry needle and work the sts loosely so that the knitting is not distorted. The rows of contrasting sewing thread on

66▶



- A = 47 [50, 52.5, 55] cm
- B = 10 cm
- C = 20 [20, 21, 21] cm
- D = 2 cm
- E = 32.5 [34, 34, 35] cm
- F = 17 [18, 18, 18.5] cm
- G = 9.5 [9.5, 10.5, 10.5] cm
- H = 30 [31, 32, 33] cm
- I = 3 cm
- J = 40 [41, 41, 42.5] cm
- K = 16.5 [17.5, 18.5, 19.5] cm
- L = 22.5 [22.5, 23, 23] cm
- M = 7.5 [8.5, 7.5, 8.5] cm
- N = 33.5 [34, 35, 35] cm
- O = 12.5 [12.5, 13.5, 13.5] cm
- P = 37 [37, 38.5, 38.5] cm

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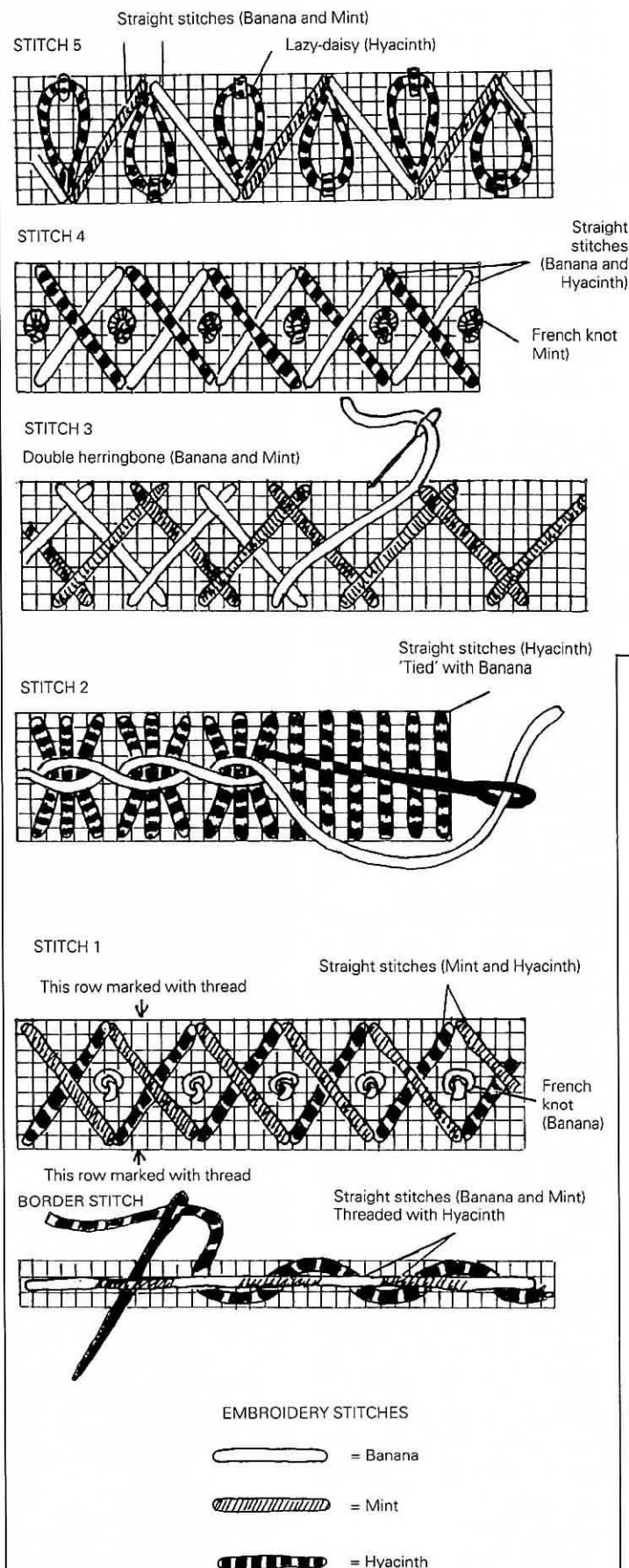
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the front yoke are in pairs,
each pair 7 rows apart; each
square on the charts repre-
sents a knitted st.

STITCH 1

Work along lowest pair of
marked rows. Working from

left to right, work slanting
straight sts in Hyacinth, count-
ing the squares carefully. Then
work the slanting sts in Mint,
through the same holes. Then
work the French knots in
Banana at the centre of each



diamond, making sure that you bring the needle up through one st and take it down through the st below so that the knot cannot pull through the work.

STITCH 2

Work along the next pair of marked rows. First work the straight sts in Hyacinth as shown. Then, using Banana, 'tie' them in groups of three, working from left to right as shown; note that the 'tying' sts do not pass through the knitting, only behind the straight sts; secure the yarn at each side where it will be hidden in the seam.

STITCH 3

Work along 3rd pair of marked rows. First work the row of herringbone st in Mint, from left to right, counting sts carefully. Then work the row of herringbone st in Banana, as indicated, passing the needle under the sts in Mint that slope from top right to bottom left, as shown.

STITCH 4

Work along 4th pair of marked rows, in the same way as for Stitch 1 but in colours as shown on chart.

STITCH 5

Work along 5th pair of marked rows. First work the slanting sts in Banana and Mint, counting sts carefully. Then work the lazy-daisy sts in Hyacinth, in position as shown.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join panel, side, sleeve and neckband seams. Set in sleeves. Now work border stitch (as chart) around lower edge, cuffs and neckband, along the joining line of the hems:- First work a row of straight sts in Banana, making each st across 4 knitted sts as shown (adjust slightly to fit if necessary). Then work the line of straight sts in Mint through the same holes. Then thread these sts with Hyacinth, up and down as shown on chart. Note that the Hyacinth thread does not pass through the knitting.

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SILVER SCENE

CABLES PLUS

Last month I wrote about a variety of cables knitted on the main bed. Now I'm moving on to combining cables with Fair Isle or lace.

Liz Norton

I decided to start by combining a 2x2 cable with Fair Isle (Swatch 1). I chose a 2x2 as this is easier to do than a 3x3 cable. Last month I wrote about the laddering-up method of knitting a cable, which makes knitting even a 3x3 cable very easy, but realised that I couldn't use that with Fair Isle. It would have been impossible to ladder up a stitch behind the Fair Isle floats.

Having decided on a 2x2 cable, a simple 2x2 Fair Isle seemed an obvious and easy pattern to complement it. Though not very exciting, it would get me started. The cable would require four stitches plus a border of one stitch each side, a total of six stitches. From a punchcard pattern repeat of 24 stitches, that left 18 for Fair Isle.

Although I had chosen a 24-stitch pattern repeat, so that this article would be suitable for both punchcard and electronic machines, I in fact marked the pattern up on a mylar sheet as in Figure 1A and proceeded to knit it on an electronic. It was only as I started to knit the pattern that I realised it would be best to have either the Fair Isle or the cable centred about the centre of the machine. On the elec-

tronic, I was able to do this by positioning the N1 cam between needles 21 and 22 at the left. This centred the cable. For the cable to be centred for punchcard machines, I had to rearrange the pattern as in Figure 1B.

I relate this at some length, to show how you can develop a design. In class, a knitter will often ask, 'Will this work?'. Quite often I reply, 'Try it (whatever it is) and see'. Even experienced knitters can only 'think through' a knitting idea so far. It's when you sit down and knit (I call it 'thinking with your fingers'), that the ideas and refinements really start to flow.

When combining cabling with Fair Isle, you must not move the cabling needles forward to the holding position to make them easier to knit. If you do, this hand-selects them to knit the second colour.

Having done this sample with the cable in a single colour, I thought 'What if ...?'. What if the cable is included in the Fair Isle pattern in such a way that each half of the cable is a different colour and you can follow each colour cabling its way upwards? (Swatch 2). The mylar sheet or punchcard is marked as in

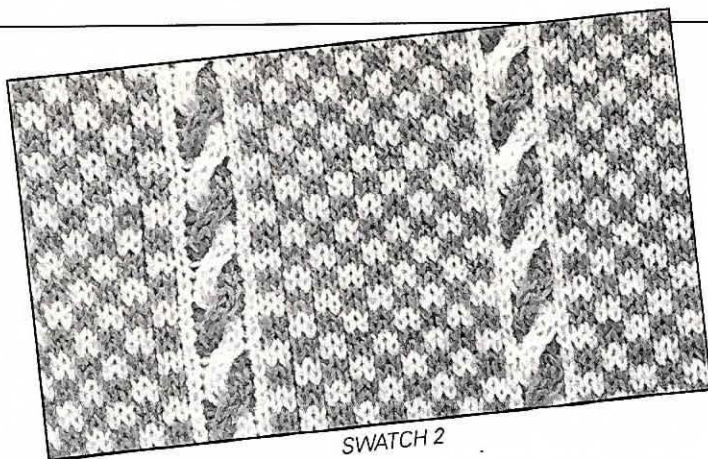


Figure 2. You must cable after knitting every fourth row of the pattern.

Next, I thought about combining cables and lace. Again, I chose a 2x2 cable. As with Fair Isle, the needles must remain in working position after cabling. (You must never bring needles forward of the working position when knitting with the lace carriage). With the lace carriage, you could use the laddering-up method for knitting cables (see last month), but I decided not to do so. I wanted to keep it simple, for my first attempts at least.

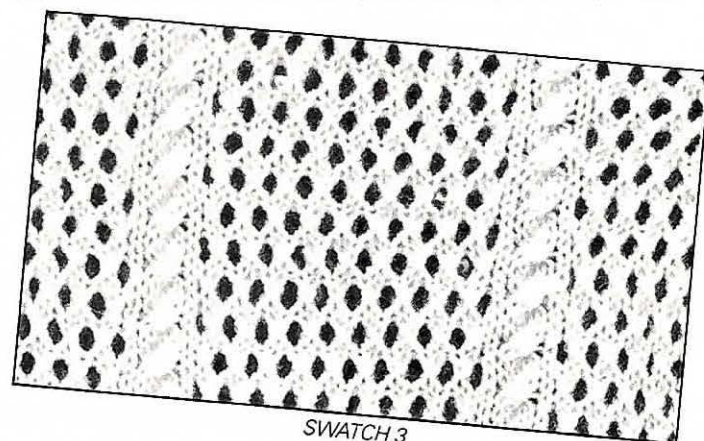
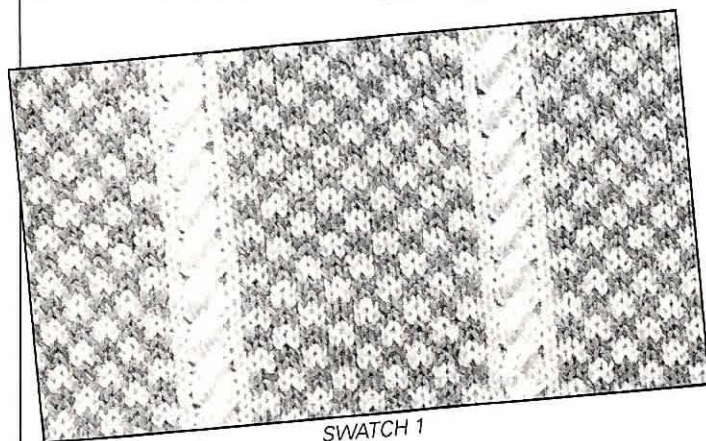
I started with a simple mesh pattern (Swatch 3). I found the mesh in the basic lace pack, card number L6. In the electronic lace pack, it is used as the background for pattern number L-13.

I redrew the mesh, leaving a space for the cable (Figure 3). After my experience with the Fair Isle, I positioned the cable in the centre of the pattern repeat straight off! With lace patterns, when leaving a gap for the cable, you have to take into account the fact that the patterning stitch is being transferred to an adjacent needle. You don't want the cable, or the border, or the laddering-up needle if you decide to use that method, to receive a transferred stitch. So, when designing your card, you not only want to think about which stitches around the cable are

being transferred, but also where they are going.

The pattern in Figure 3 is a plain lace pattern. On row one the stitches are being transferred to the left, needles number 10 and 18 of the repeat will be empty and needles 9 and 17 will have two stitches on them. On row four the stitches are being transferred to the right, needles 9 and 17 will be empty and needles 10 and 18 will have two stitches on them. This means that stitches 11 to 16 inclusive are not involved in the lace in any way and are available for the cable and its two border stitches.

You can also combine cables with fashion lace (Swatch 4). I started with a basic design from the lace pack (Figure 4A). This is an electronic design only 11 stitches wide. If I used this as a 24-stitch repeat, it would leave 13 stitches for a cable and border. This was too wide for my purposes, so I decided to extend the lace pattern to 13 stitches wide. I did this by adding two extra rows, rows five and six, in the modified version (Figure 4B). This left 11 stitches for the cable design, which is made up of two 1x3 cables, a single border stitch at either side of each cable, plus one stitch between the cables. Again, check that none of the cable panel is involved in the lace



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A tour of the stands...

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Stand C22

Suppliers of top quality yarn for hand and machine knitting, they specialise in cashmere, alpaca, silks, Merino, lambswool, lambswool/angora, cotton, Shetland, fancy acrylics, all types of industrial acrylics and 2/30s acrylic. They have all the Brother knitting and sewing machines at very competitive prices and those 2/30s acrylics are only 12p an ounce, plus VAT!

You are invited to take your knitting club on a visit. Lunch can be arranged at a local hotel at very reduced rates and as well as the usual 10% discount on all your yarn there are some very special offers just for you. During all of November and December and until 14th January 1995, they are giving 10%, yes 10%, of the total spent by a club to the club funds!

The warehouse in Hinckley is open from 10am to 4pm, Wednesday, Thursday and Friday; from 11am to 4pm, Sunday and open at other times by appointment. Mail order is available on certain lines. Send a large sae and £2.50 in postage stamps (no cheques please).



A.K. Yarns are now the stockist of the Knit-Fit Drying Frame which costs £19.95, cash and carry, or £22.95 by post, inclusive of p&p.

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Visit the stand for top quality Yorkshire spun mohairs which use the finest materials available. These yarns made for both hand and machine knit-

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These kits include all the yarn needed, a hand-made appliqué and matching buttons in satin plus a ready-made lining. The complete mail order service in which they take great pride can supply amounts as small as 25g of the same dyelot if a small quantity is required to finish a garment.



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AK YARNS

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Units 30-31
Brindley Road,
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Hinckley, Leics LE10 3BY

Tel: (0455) 234900

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THE COUNTRY'S LEADING FANCY YARN SPECIALIST

Knit a fabulous jacket with our luxurious mohair using our new range of knitting nylon to make lovely firm welts and edgings. To complement your garment, finish it with our unique and exclusive satin appliqué and matching satin buttons.

Full kits include mohair, nylon edging, pattern, appliqué, matching buttons and 'ready sewn' lining. Kit prices start from only £29.00.

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'Fieldside', Filey Road, Flixtton, Scarborough,
North Yorkshire YO11 3UD Tel: 0723 891881

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See us on Stand D5 or send £1.50 for catalogue.

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D56

'Make the most of your knitting machine' on Mondays, 1.45-3.45pm, starting 26th September. Enrol on Thursday, 15th September between 9.30am and 12 noon. Classes are at Queens Park Adult Centre, Handbridge, Chester. A machine and ribber is available at the centre or you may take your own. The tutor for both courses is Sue Champion who can be reached on 0244 880695.

Sue also has details of a Cut & Sew lecture and workshop Pam Turbett will be giving in Chester next spring, 18th and 19th April 1995. To receive further details please send a S.A.E. to Sue Champion, Lyn-Croft, Long Lane, Saughall, Chester CH1 6DN.

COGGESHALL

Coggeshall Machine Knitting Classes meet every Wednesday evening from 7.30-9.30pm at The Honywood School, Westfield Drive, Coggeshall, Essex, during term time. Beginners and knitters with some experience are all welcome. For further information, contact the school on 0376 561231 or Sheila Cross, the tutor, on 0787 223356. Classes begin on 21st September and enrolment is in the preceding two weeks but postal enrolments are possible - details from the school.

HARROW

Greenhill College is enrolling from July 6th for this year's City & Guilds Creative Studies - Machine Knitting Parts 1 and 11. Classes are on Wednesdays at 9.30am-3.00pm for Part 1 and 9.30-11.30am for Part 11. Information can be obtained from Central Admissions, Greenhill College, Lowlands Road, Harrow HA1 3AQ (Tel: 081-422 2388) or contact the Course Leader, Sybil Kenton, direct on 081-954 3817.

HEREFORD

Herefordshire College of Art & Design, Folly Lane, Hereford, will also be running the above City & Guilds courses. For further information or an advisory interview, please contact Marion Campbell or Claire Boyd on 0432 273359.

LEICESTER

Beryl Jarvis will be holding a mixed ability class on Wednesday evenings, 7.00-9.00pm, at John Ellis Community College, Corporation Road, Leicester. The course starts on 21st September but there is a free 'taster' evening on 7th September. Contact the college for more details or call Beryl on 0664 68449.

MOLD

Deeside College are running courses at Bryn Coch Adult Centre, Victoria Road, Mold. (Tel: 0352 759452). Enrol the week beginning 12th September for 'Advanced Techniques and Fabrics' to be followed in January next year by an N.W.A.C.C. accredited module. The course will be on Thursday mornings - machine on site - and the tutor is again Sue Champion (Tel: 0244 880695).

PERTH

Perth College is expanding its range of machine knitting courses, allowing students to achieve Scotvec qualifications or simply develop their skills for pleasure. Classes can be taken during the day or in the evening and full details and application forms may be obtained from the Admissions Office by telephoning 0738 621171.

WREXHAM

Yale College Community Education Service is offering a Saturday workshop 'Use Your Knitting Machine' from 10.00am-4.00pm on 29th October. It will be held at Groves High School, Wrexham and you should telephone 0978 311110 to book a place.

FRESH START

Hooked On MKC resumes on 14th September and meets on the second and fourth Wednesday from September to June inclusive. Meetings are at Stanley Palace, Watergate Street, Chester and begin at 7.30pm. There is an extensive lending library, newsletters and demonstrations and both guests and new members are welcome.

NEW TIME

Lynda Putt (Tel: 0305 772784) organises Weymouth MKC and writes to advise readers of a change of time for meetings. The club is friendly, of mixed abilities but with the common goal of learning more about machine knitting. Regular visits by speakers and demonstrators help them all to achieve this. The meetings now take place from 7.00-9.30pm on the third Wednesday of the month at St. Edmunds Church Room, Lanehouse Rocks Road, Weymouth. New members would be made welcome.

NEW NAME

There's a new name and a new committee at Teign Machine Knitting Club which used to be called Teign Machine Knitters. It is a club with around 60 members (newcomers always welcome) and the meetings are on the second and fourth Friday of the month from September to July. The venue is

St Leonards Church Hall, Wolborough Street, Newton Abbot, Devon, the time 7.00-9.30pm and the club officers are Patricia Rowledge, Leader, (Tel: 0803 812039) and Christina Burton, Secretary, (Tel: 0626 56088).

COMPETITION

Ruth Wood has decided to hold a competition to find her new venture a suitable title and says, 'Come on ladies, any ideas?

The new venture in question is the knitting club she is starting up at her new home, Sunset Cottage, Main Road, Grainthorpe, nr Louth, Lincolnshire. Tuesday afternoon meetings were not convenient for busy members so they have decided to try Tuesday mornings and Thursday mornings, both at 10.00am, to provide a choice for those with jobs.

Ruth's telephone number is 0472 388251 and she would like those knitters who contacted her earlier to please call again so that the club can get organised.

City & Guilds Creative Studies Machine Knitting Part One

**Our Part One City & Guilds
tutored by Angela Gordon starts
Tuesday 6 September 1994**

**A monthly tutorial class here in Maidenhead
will be backed up by your own homework.**

**Part Two - for readers who have obtained their Part One
certificate elsewhere will be starting in January 1995.**

**For an enrolment form and full details of the courses
please send a stamped addressed envelope to:**

**Workshops
17 Grove Park, Waltham Road,
White Waltham, Maidenhead, Berkshire SL6 3LW.**

THREAD YARNS

Thread yarns from left to right as follows:-

- Col 1 Pewter (two strands together)
- Col 2 Savannah
- Col 3 Peat
- Col 4 Aran

PREPARE CARDS

SWITCH ON ELECTRONICS

PROGRAM

Prog	ENT
Erase	ENT
Cast on	4 ENT
All St Patt	NO
St Patt 'A'	Dot ENT
Reader	Card 1 Row 1
Alter	ENT
Direct	ENT
E → E 3	ENT
Direct OK	ENT
Add	ENT
Add what	Dot ENT
Reader	Card 1 Row 1
Alter	ENT
Direct	ENT
E → 3	ENT
Direct OK	NO
E → E 3	ENT
Direct OK	ENT
3 Col	ENT
Add	ENT
Add what	Dot ENT
Reader	Card 1 Row 35
Alter	ENT
Direct	ENT
E → E 3	ENT
Direct OK	ENT
4 Col	ENT
Knit Tech	207 ENT
Enlarge/Position	NO
Test	NO
All St Patt	ENT
Form	NO
L nd	75- ENT
R nd	75 ENT
Start Pos	ENT
Cast on	ENT

BACK AND FRONT ALIKE

No strippers. Handle down. Set Ns on front bed as program, i.e., from 70 at left of centre to 70 at right of centre. * Put pushers on front bed to rest position. Follow instructions on screen, i.e., locks GX/SX. Select for 2x2 rib. Arrange Ns on back bed as diagram 1. (Rack anti-clockwise as indicated.)

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Forsell Superwash 2-ply Pure New Wool. (Yarn Guide No. 6.)
2 x 250g cones in Pewter, Col 1 (used double throughout).
1 x 250g cone in Savannah, Col 2.
1 x 250g cone in Peat, Col 3.
1 x 250g cone in Aran, Col 4.

GARMENT WEIGHT

Finished garment weighs 600g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Finished measurements of garment:
Bust 104 cm, 41 in.
Length 80 cm, 31½ in.
Sleeve, drop shoulder, 50 cm, 19¾ in.

TENSION

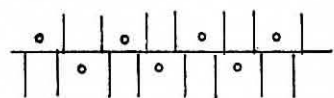
Fair Isle fabric Knit Tech 207 (BX↔/LX).
Stitch size 5½ back bed/6 front bed.
27 stitches = 10 cm.
120 rows = 10 cm.

For perfect results, please check your tension carefully.

KNITTING NOTES

Cast-on comb and weights were used throughout.
Blue strippers were used.
RC refers to electronic row counter on box.
2x2 ribs (Cast-on 4) are knitted with double yarn, so wind off a small amount of Peat, Col 3.
Use two strands of Col 1 Pewter (main colour) together throughout.
Cut-and-Sew method was used.

DIAGRAM 1



Put away unwanted pushers on front bed.

RC 000. Locks N/LX, stitch size 2. Col 3 (using 2 strands). Knit to left.

Insert cast-on comb and weights.

Stitch size 3. Knit to RC 4.

Stitch size 4. Knit to RC 6.

Insert blue strippers. Knit to RC 29. Locks on left.

(Put pushers on front bed out of work.)

Bring intervening Ns on front bed and back bed to WP.

Locks CX/CX, stitch size 5. Knit 2 rows.

Locks N/N, stitch size 5½. Knit 1 row *.

Col 3 single strand yarn.

PREPARE FOR FAIR ISLE FABRIC

Use 2 strands tog Col 1, main yarn.

Use 1 strand each Col 2, 3 and 4.

Press fast forward button >>> to select Program on screen. Press NO. Start cast on, press ENT.

Start Pos, press ENT.

ABC button select Patt 'A'. (This method of selection sets RC 000.) Follow screen, i.e. locks BX↔/LX. Locks 5½ back bed/6 front bed. Shape by inc 1 st each end on back bed and front bed (4 sts altog) on next and every 20th row until 75 Ns on left and 75 Ns on right. RC 000. Knit to RC 832.

Switch off electronics.

Col 1, stitch size 4. Locks N/N, knit to left.

Stitch size 4¾. Knit to right. Cast off.

SLEEVES

Use 2 strands tog Col 3. Handle down. No strippers. Set Ns from 34 at left of centre on front bed to 34 at right of centre.

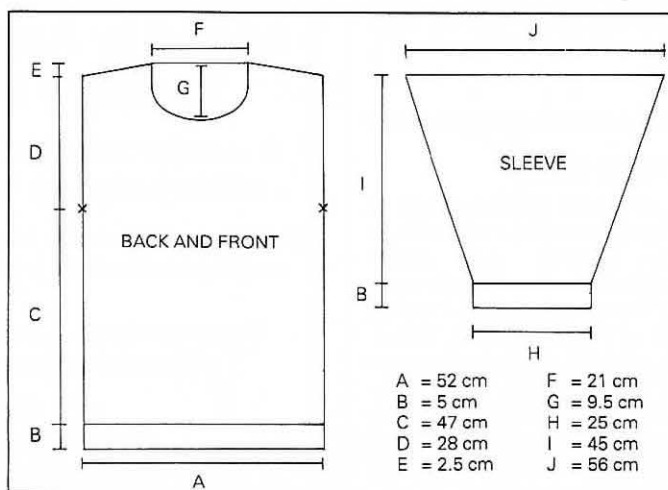
Switch on Box.

Following Cast on 4 (2x2 rib), complete rib as for back and front (i.e. from * to *).

Revert to single strand Col 3.

FAIR ISLE FABRIC

Locks 5½ back bed/6 front bed. RC 000. Select Patt 'A' as instructions for back and front. Increase 1 st at each end on





back bed and front bed (4 sts altog) on 1st and every 12th row until there are 140 Ns in WP on front bed. Cont straight to RC 480. Switch off electronics.

Locks N/N, Col 1, stitch size 4. Knit to left. Stitch size $4\frac{3}{4}$. Knit to right. Cast off.

NECKBAND

Using 2 strands Col 3, set for rib as on back using Ns 73 left and 73 right. Knit to RC 37. Locks stitch size 5. Knit 1 row. Switch off electronics. Put

pushers out of work. Transfer Ns from front bed to back bed. Black strippers. Locks stitch size 6, N/GX. Knit 1 row. Break off yarn at cone, tie on WY and pull through bobbin. Knit 7 rows using WY. Strip off.

TO MAKE UP

Use double yarn for sewing up (Col 3 for welts and neck and Col 1 for the main garment). Steam pieces without allowing the steamer or iron to touch welts.

CUT AND SEW

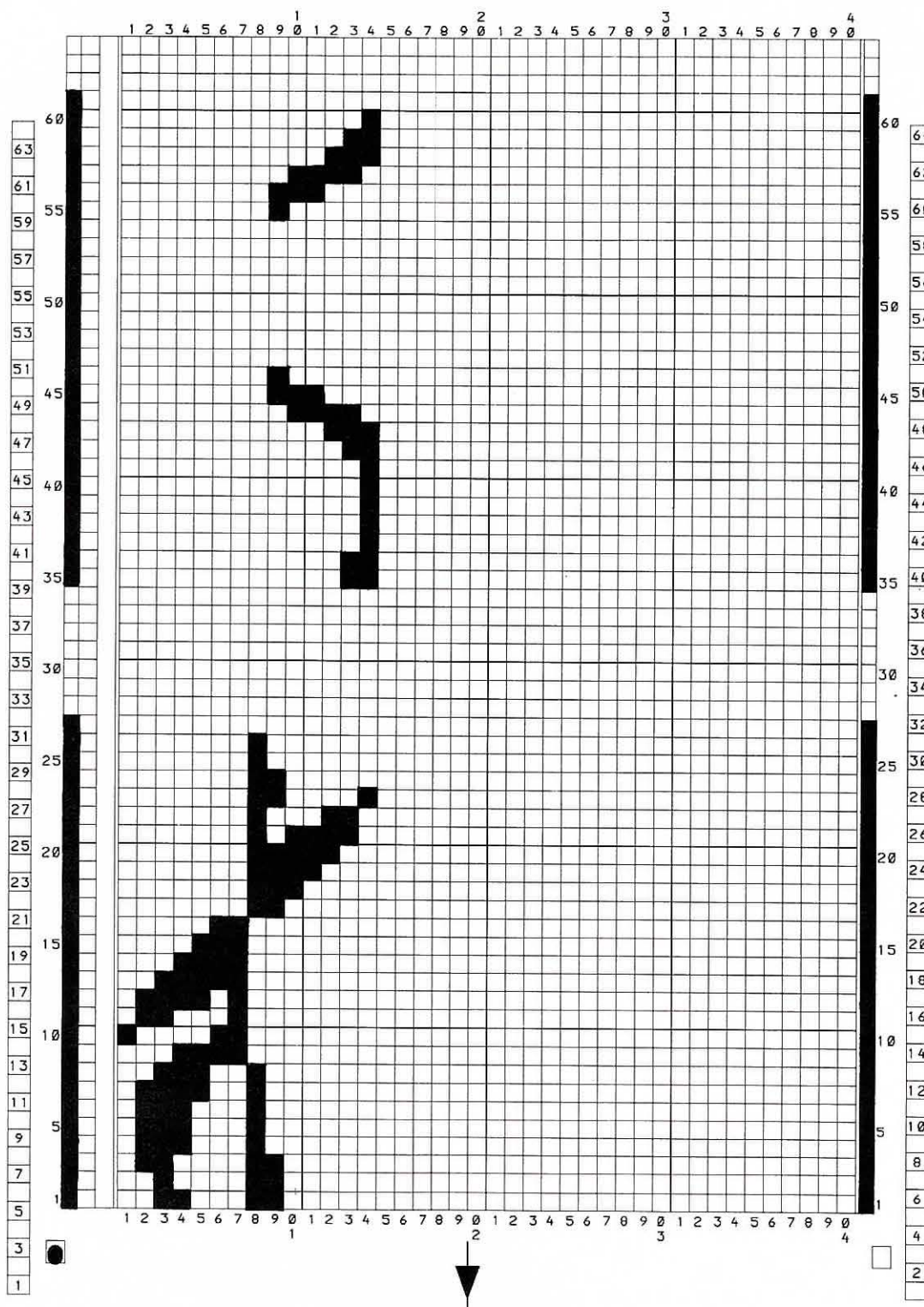
Neck dimensions: Mark centre front with pin and measure 10.5 cm either side and 9 cm down from centre pin. Mark curve with pins and sew with zig-zag on sewing machine before cutting out curve to within 1.5 cm of stitching.

Likewise mark centre back and measure 10.5 cm either side and 5 cm down from centre mark and make a curve as for front.

Mark shoulder seams 2.5 cm down at armhole edge to 0 at neck to shape shoulders.

Sew right shoulder seams together. Sew neckband on with right sides tog at WY edge, unravelling WY as you sew. Sew left shoulder seams tog with side neckband seam. Steam shoulder seams flat. Measure down 28 cm from shoulder and mark with piece of yarn on both sides, front and back. Attach sleeves, taking care to include the surplus on the shoulder seam. Sew side seams and sleeve seams tog.

Turn neck to inside and slip stitch down.



CLUB SPEAKERS

ANGIE GIBBONS. 26 Cripps House, Henderson Road, Broadfields, Crawley, West Sussex RH11 9HY. Tel: 0293-523805.

Creative lecture by qualified designer covering design research, inspirations, colour theory and yarn usage. Detailed design techniques as given in Swatch Spot articles in Modern Machine Knitting. Garments from children to adults shown. Workshops can be arranged. Any distance considered.

ANN BROWN. Posh Frocks, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB. Tel: 0420-474904.

All aspects of design from techniques to pressing, including slide show, also Passap/Pfaff. Clubs - 100 miles. Workshops and hands-on, any distance.

ANN DISHMAN. Briarbank, Highview Lane, Ridgewood, Uckfield, East Sussex TN22 5SY. Tel: 0825-767757.

Life with Angoras. Angora yarn: its uses, handspinning for the knitting machine. Rainbow dyeing of commercial and handspun yarns with demonstrations. Reasonable distance as rabbits also travel to clubs.

ANN DURKAN. Michaelmas Cottage, Twineham, West Sussex RH17 5NN. Tel: 0444-881556.

Lively choice by qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. Emphasis on Elegance made Easy. Plenty of sample garments to try on and have fun with. Workshops also arranged. No restriction on distance.

ANN ROSS. Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY. Tel: 0787-476540.

Any subject on the Japanese machines. Yarns and books available. 60-mile radius. Further by arrangement.

ANNE KENT. 23 Springfield, East Grinstead, West Sussex RH19 2RT. Tel: 0342-313562.

Informative talks; Sideways sweaters to your size; Size right; Punch-card designing; Pockets galore. Reasonable distance from East Grinstead.

ANNE WARWICK. The Knitting Studio, 3 Frobisher Close, Hinckley, Leicestershire LE10 1UP. Tel: 0455-636409 after 6pm.

Knitting with Oiled Yarns, Cashmere, Lambswool/Angora, Shetland, etc. Successful knitting in luxury oiled yarns. Talk and demonstration with samples, swatches and garments covering yarns counts, tensions, scouring, finishing, care for garments. 50-mile radius, further by arrangement.

BERYL JARVIS. 90 Asfordby Road, Melton Mowbray, Leicestershire LE13 0HR. Tel: 0664-68449.

General talk, a bit of history, garment techniques and knitting trims; machine knitted lace, making up; Jacquard; open to requests, whatever the topic I always knit; workshops can be arranged. Any distance considered.

CHRISTELLE MARKS-JEFFERY. Christelle Creations, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU. Tel: 0903-743147.

Designing and adorning marvellous mohair. Easy appliques and garment decorations for all knitwear, fashionwear and even home decor. Club visits, workshops, day courses and mail order available. Any distance considered.

JANET ROELANDTS. 24 Church Lane, Husbands Bosworth, Lutterworth, Leicestershire LE17 6LS. Tel: 0858-880286.

Dyeing wool with natural dyes. Mordanting techniques. How to get the colour you want. Suitable yarns to use. 50 mile radius. Further by arrangement.

JENNY ROSE. 12 Bereta Road, London SE9 3TZ. Tel: 081-859 2745.

Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details. No restriction on distance.

JOHN BLAKEMAN. 25 Englesea Avenue, Weston Coyney, Stoke-on-Trent, Staffordshire ST3 5HL. Tel: 0782-313077.

Ex-Brother supervisor. Basic and advanced knitting techniques - Japanese machines. Programming - all Brother electronics. Using colour changers and accessories. Speciality - Jacquard and ribber techniques. Club visits, courses and workshops. No restriction on distance.

KAREN DIESNER. 53 Avondale Road, Edgeley, Stockport, Cheshire SK3 9NY. Tel: 061-480 5381.

Singer double bed electronic machines. Single and double bed techniques, including lace, Jacquard, cut and sew and the colour changer. Demonstration of the system 9000 and 624. Workshops arranged with pleasure. North West England. Further by arrangement.

Jacquard with a Jac-Card

by

Yvonne Knapman

Do you want to try knitting double Jacquard without going to the expense of a double bed colour changer?

Yvonne shows you how, with her ingenious little Jac-card.

Wednesday 14 September 1994

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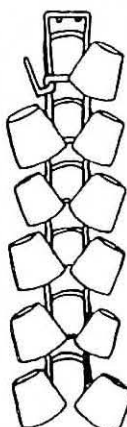


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D3

A
Fran Francis
Design



PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 9 mm chunky machines with a ribber.

MATERIALS

Bramwell Texas Chunky. (Yarn Guide No. 16.)
1 x 600g cone in Warm White (MY).

GARMENT WEIGHT

Finished garment in third size weighs 210g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71, 76] cm, 20 [22, 24, 26, 28, 30] in.
Actual size 76 [80, 85, 89, 94, 99] cm, 30 [31½, 33½, 35, 37, 39] in.

Length to shoulder 34 [38, 42, 46, 50, 53] cm, 13½ [15, 16½, 18, 19½, 21] in.

Sleeve seam 25.5 [29, 33, 37, 41, 44] cm, 10 [11½, 13, 14½, 16, 17½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

17 stitches and 25 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 1).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

With carriage at right and using MT-1/MT-1 and MY, cast on 66 [70, 74, 78, 82, 86] sts at centre in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. K 12 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 64 [74, 84, 94, 104, 112] rows.

SHAPE NECK

Push 44 [46, 50, 52, 54, 56] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 2 Ns at neck edge to HP on next row. K 4 rows. Cast off rem 20 [22, 24, 26, 28] sts. With carriage at left, push 22 [24, 24, 26, 28, 30] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings. Push rem 26 [26, 30, 30, 30, 30] Ns from HP to UWP. Push 4 Ns at left and right from NWP to WP. Pick up 4 sts along sides of neck and place on to empty Ns. 34 [34, 38, 38, 38, 38] sts. K 15 rows. Using MT+8, K 1 row. Cast off with a latch tool.

FRONT

Cable Pattern: Work cable panels over 4 Ns between Ns on ribber. * Cross 2 sts at left in front of 2 sts at right. K 8 rows. Rep from * throughout.

Work as for back to *. Leave

ribber in position. Transfer sts 2 and 7 at left and right of centre 0 on to corresponding Ns on ribber. Push empty Ns to NWP. Set RC at 000. Using MT/MT, K 6 rows. Cont in cable patt. K 50 [60, 68, 78, 88, 96] rows. RC shows 56 [66, 74, 84, 94, 102].

SHAPE NECK

Transfer sts for st st. Push 37 [39, 42, 44, 46, 48] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 9 [9, 10, 10, 10, 10] rows. K 4 [4, 5, 5, 5, 5] rows. Cast off rem 20 [22, 22, 24, 26, 28] sts. With carriage at left, push 29 [31, 32, 34, 36, 38] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings. Push rem 26 [26, 30, 30, 30, 30] Ns from HP to UWP. Push 4 Ns at left and right from NWP to WP. Pick up 4 sts along sides of neck and place on to empty Ns. 34 [34, 38, 38, 38, 38] sts. K 15 rows. Using MT+8, K 1 row. Cast off with a latch tool.

SLEEVES

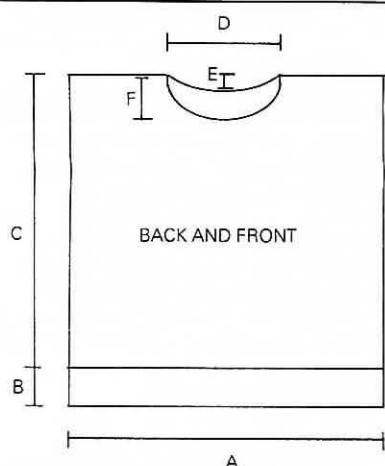
With carriage at right and using MT-1/MT-1 and MY, cast on 34 [34, 38, 38, 42, 42] sts at centre in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. K 10 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 4th [5th, 6th, 7th, 8th, 8th] row until there are 56 [56, 60, 60, 64, 64] sts. K 8 [5, 4, 3, 2, 10] rows. RC shows 52 [60, 70, 80, 90, 98]. Using MT+8, K 1 row. Cast off with a latch tool.

PRESSING

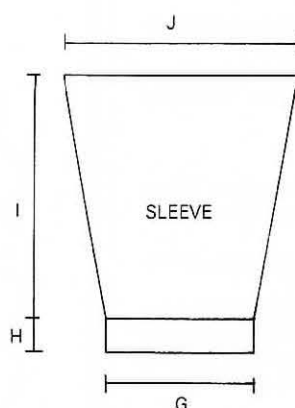
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join shoulder and neckband seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams.



A = 38.5 [41, 43.5, 45.5, 48, 50.5] cm
B = 6 cm
C = 28 [32, 36, 40, 44, 47] cm
D = 15 [15, 17.5, 17.5, 17.5, 17.5] cm
E = 2.5 cm



F = 5.5 [5.5, 6.5, 6.5, 6.5, 6.5] cm
G = 20 [20, 22, 22, 24.5, 24.5] cm
H = 5 cm
I = 20.5 [24, 28, 32, 36, 39] cm
J = 32.5 [32.5, 35, 35, 37.5, 37.5] cm



around the toes that dancers usually use as protection – she thoroughly disapproved as she said it was a sign of bad teaching. However, my daughter's toes did get sore, so I made her tiny protectors, which Madame never noticed! I made dozens of these for her friends as well, especially when she grew up and danced professionally.

I used a three-ply or similar, soft acrylic. I remember I used to use Ambergora. Use a tension that is suitable for the yarn, not too tight. Cast on 30 stitches, by the e-wrap method. Knit 6 rows. Weight evenly. Decrease on one side only, on rows 4, 6, 8, 10 and so on.

Decrease one stitch, again with a double transfer tool, at the other end, starting on row 10. Decrease with the double transfer tool on row 10, 14 and 18. This makes the shaping sharper on one side than the other – to accommodate the shape of the foot! On row 20, cast off loosely, or remove on to waste yarn if you can graft. Knit another piece, reversing the shapings.

When you sew the sides and the top (if you are not grafting), do the forbidden oversewing, so that you do not get any seam at all. This is essential, since a seam would rub and cause problems instead of alleviating them.

This number of rows and shaping I found suited most feet. As I say, I made many, many of them and they were always sought after.

Now to a problem that most of

you will recognise which is starting to tuck or knit lace immediately after you have completed the cast on and, perhaps, only knitted one plain row. You find, when you go into the tuck or lace, that either the carriage completely jams or, instead of a pattern, you just get an inglorious mess. The work needs to be weighted immediately, but this is difficult to do, since there is not enough work on the machine to weight it.

Brother machine owners do have single bed cast-on combs which can be inserted into the work, but this is not totally satisfactory. It is much better to start on waste yarn and knit at least ten rows. Knit one row with the nylon cord and cast on again. Now you can weight the work much more satisfactorily.

If you have a ribber attached, there is an even better way. Set the required number of needles on the main bed and bring the ribber needles up to form every-needle-rib, (HP lever must be on H). Using main yarn, knit one zig-zag row as usual. Insert the cast-on comb, set for circular knitting and knit two rows as usual. Keep in the circular setting and increase the tension by two whole numbers, knit two rows. Increase the tension again, knit two rows. At about tension 5 or 6, still in the circular setting, knit about another 12 rows.

Disconnect the ribber carriage and take it across the ribber stitches and back. This drops all the ribber stitches,

but the cast-on comb and weights are securely in place and you have even weighting.

Depending on what you are doing, you may not need the weights, the weight of the comb may be enough. Continue by knitting one row with the nylon cord and casting on – using the method of your choice. Knit one programming row and go into pattern.

This is fine for single bed work, but what about double bed work? The other day one of the members was making a baby's shawl, from a pattern. The instructions were to cast on in 1x1 rib, do the cast-on, bring up all needles on ribber bed (HP put to H), put in the punchcard and knit one programming row. Release the card. Then she had to set the machine to tuck, knit four rows, rack once and knit another four rows. However, the machine said 'no you don't my girl, I'm not going one row beyond that rack. I'll jam as hard as I can – that maybe will teach you'. It did. She spent ages and ages, with her heart in her mouth, trying to ease the carriage over the jammed needles. She did it in the end, but quite a few needles paid the price.

What should she have done? She should have started off in a 1x1 rib, in waste yarn and knitted about ten rows. Then, with a long length of nylon cord (or similar), she should have set her carriage for circular knitting and knitted two rows (one round). Then she should have cast on again with the main yarn, exactly as normally, except

that the cast-on comb does not have to be inserted, since it is already there. Then, with HP on H, she could have brought up the ribber needles and commenced her pattern. The machine would not object to that at all and, in fact, say 'thank you very much – that was kinder'!

On completion, the nylon cord would be snipped at the closed end and gently pulled out, one piece to the left and one piece to the right.

This method is also ideal for any work where you want a neat edge. I use it on all edges when knitting pleated skirts.

Here is one final tip from Sheila, one of our Club members who came to the 'Garter Bar' course recently. She had got hold of the inside of an empty biro, which is just a thin plastic tube. She had thoroughly cleaned it out, Sellotaped it to the tension mast and declared that it was just ideal for her double-ended bodkin.

Lastly, here's a warning to all of you who adjust your ribber for the height. The ribber must be in the normal position – in the case of Silver (or Knitmaster), with the pile levers UP and for Brother, making sure the ribber is not set to the widest position. If you have the ribber set with the wider space and carry out a height adjustment, it will then, of course, be completely wrong and you will run into horrendous problems. Be warned!

On that happy note, I shall leave you for this month.

The Woolleys

by Doug Baker



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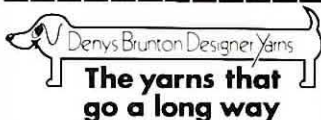
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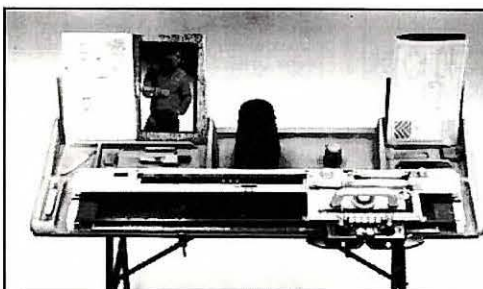
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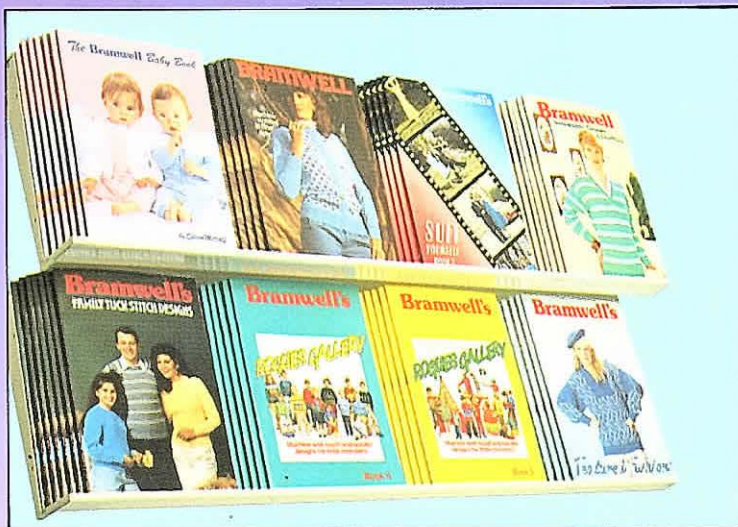
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